

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.



No. 4017.

SATURDAY, OCTOBER 22, 1904.

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The appointments will be for Three or Four Years from January 1, 1905, and in addition to the above-mentioned Salaries, Hotel and Travelling Expenses will be paid.
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Town Hall, Upper Street, N., October 17, 1904.

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MR. BURKITT'S new book is very interesting, and deserves careful attention. Its style is popular in the better and more select sense of the term, and at the same time it represents conclusions reached by proper scholarly methods. The place also where the lectures were delivered was eminently suited both to the matter and manner of the discourses. That eminent scholar Dr. Cureton, who once held the post of rector of St. Margaret's, Westminster, must have from time to time imparted to his congregation some results of his studies in early Syrian Christianity, and Mr. Burkitt, though a layman, is a perfectly fit person to renew these learned traditions of a not too remote past. We have read the lectures with the care to which they are entitled, and our notice of them will be partly an appreciation and partly a criticism. The book is interesting on every page of it, but the author is on one point at least amazingly in error, and he is only partly correct on several other matters.

Let us take the lectures one by one and examine some of their main arguments and conclusions. Mr. Burkitt begins with a discourse on the early bishops of Edessa. The alleged correspondence between Christ and King Abgar is, of course, relegated to the realm of legend, in accordance with the almost unanimous verdict of modern scholars; but the question is whether we are not forced to admit that Christianity was established in Edessa either very early in the second century or even before the end of the first. Mr. Burkitt says that this event took place "probably before the middle of the second century." But how, one must ask, is the promise of perpetual safety given to Edessa in the alleged letter of Christ to be accounted for, unless

we assume that the legend arose before the sacking of the city by Lusius Quietus in the year 116? Is it not clear that the inventor of the story would have defeated his own object if he had attributed to Christ a promise that was already falsified by the event? But if the invention of the legend must be placed prior to 116, Christianity must have found a home in Edessa before that date, for the story is intimately bound up with certain facts in the early history of the Edessene Church, to which Mr. Burkitt himself is ready to accord a considerable amount of credence. We have here singled out a point for criticism, but with nearly every other statement contained in this lecture we are in full accord.

The second subject dealt with is 'The Bible in Syriac.' Here Mr. Burkitt is thoroughly at home. His account of the relation between Tatian's 'Diatessaron,' the early Syriac Gospels, and the Peshitta is clear and masterly. It seems to be certain that the Syriac Vulgate, known by the name of Peshitta, dates, so far as the New Testament is concerned, from the earlier part of the fifth century, and that Rabbula, Bishop of Edessa from 411 to 435, is mainly responsible for its redaction. So far so good, but when our author passes out of the Biblical problem into a disquisition on early Syrian theology he is in the position of a man who is proficient in the management of one musical instrument, and imagines that he can play another as well. It is true that there is a considerable contrast between the homilies—or rather theological demonstrations—of Aphraates and the writings of St. Ephrem and Rabbula, who flourished not long after. But it does not follow from this that the Syrian Church was in the time of Aphraates less tenacious of dogma than a generation or so later. We have ourselves had our Stanleys, our Liddons, and our Lightfoots, living and working virtually in the presence of each other, but do we find their presentment of Anglican Christianity identical on all points? Aphraates represents one type of mind, St. Ephrem another, and Rabbula again another. Nothing more than this can surely be gathered from the facts before us. But if so, Mr. Burkitt's theory of theological developments in the Church of Edessa is clearly left without even a trace of a foundation.

We now come to the most amazing theory which Mr. Burkitt had the courage to advance before his audience at St. Margaret's. In the lecture on 'Marriage and the Sacraments' our author declares that the baptized members of the early Syrian Church down to Aphraates consisted of celibates only, and that married persons could only be outside adherents of the Christian community. To Mr. Burkitt's credit it must be added that such a condition of things presents itself to his own mind as "amazing." As he is, however, fully convinced of the correctness of this view, it is necessary to put forward a serious refutation of it. His chief support is a passage occurring in a homily of Aphraates:—

"He whose heart is set to the state of matrimony, let him marry before baptism, lest he fall in the spiritual contest and be killed. And he that feareth this part of the struggle, let him turn back, lest he break his brother's heart like

his own.....He that hath not offered himself and hath not yet put on his armour, if he turn back he is not blamed; but every one that offereth himself and putteth on his armour, if he turn back from the contest cometh a laughing-stock."

These are the words of Aphraates. Now we must say at the outset that if these sentences and others like them really mean what Mr. Burkitt thinks they do, Aphraates would thereby be proved to have belonged to some heretical sect or other, and not to the orthodox Syrian Church. It is inconceivable that a Church accepting the four Gospels, the Acts, and the Epistles of St. Paul as canonical, should hold the marriage state to be incompatible with baptism. The direct teaching to the contrary found in several places of the Scriptures just mentioned should alone have convinced Mr. Burkitt of his error. Heretical, and chiefly Gnostic, sects are known to have rejected various parts of the canon, and it thus became possible for them to restrict the membership of their communities to celibates. This was, in fact, the case with the Marcionites and the Manichees. But such a course was clearly impossible among persons who accepted the whole Syriac canon of the Scriptures. Aphraates must, therefore, either not have meant what Mr. Burkitt understands him to say, or he did not belong to the main body of the Syrian Church. Some suspicions of heresy were actually breathed in olden times about Aphraates, and our author might thus—if he is right at all—claim the honour of having proved to the hilt that "the Persian sage," as Aphraates was called, was really not a Syrian Catholic, but a teacher of heterodoxy. But is Mr. Burkitt's interpretation of the passage we have quoted correct? We should say emphatically not. The word for "baptism" (*mamuditha*) used by Aphraates is also employed to signify the investiture of a person with the monastic robe. The word is so used with absolute clearness in an Oxford MS. described by the late Dr. Payne Smith in his 'Catalogue of the Bodleian Syriac MSS.' The monastic investiture is there called "baptism," or *mamuditha*, because, to give Payne Smith's rendering of the Syriac, "abluit....et purgit animam e sordibus et maculis tam oculis quam manifestis." Aphraates speaks of a body of people (*Benai Qeyama*) out of whom the monastic orders were being constantly recruited, and he warns them that if they do not feel equal to the struggle of taking the vows, they should withdraw, rather than accept the special kind of baptism to which he was referring. This seems to be the real meaning of Aphraates; but even on the supposition that the word *mamuditha* here signifies baptism in the usual sense of the word, Mr. Burkitt would still be wrong, for the utmost that Aphraates could then be made to affirm is that baptized persons should remain in the condition in which they were at baptism. If a person wanted to marry, he was told to marry "before baptism"; but there is nothing to show that only single persons were admitted to baptism in the early Syrian Orthodox Church.

Our conclusion, therefore, is that Aphraates was a Syrian Churchman of

the devout, though decidedly liberal-minded type, and that Mr. Burdett is wrong, both in his interpretation of certain passages of Syriac and in his account of early Syrian Christianity.

Of the two remaining lectures we can, on the contrary, speak very highly. Our author's account of the second-century Gnostic Bardaisan is of great interest. The same can be said of the lecture dealing with the Acts of Judas Thomas and the famous 'Hymn of the Soul.' Of the last-named composition Mr. Burdett gives us a fine translation of his own in English hexameters. The hymn (or rather short epic) is really beautiful. Parts of the story of the Apostle Judas Thomas are fairly fine, but we do not think that the term "novel" applied to it by our author is appropriate.

Veranilda. By George Gissing. (Constable & Co.)

IN his appreciative and sympathetic introduction to this, the last and unfinished work of the late Mr. Gissing, Mr. Frederic Harrison declares it to be "an historical romance constructed on a plan most unusual in the conventional historical novel. It deals with real historical personages and actual historical events." But surely this is precisely what the conventional historical novel does. The formula for the construction of an historical romance is fiction in fact. A hero and heroine, puppets jerking to the strings of the ingenious author, are committed ruthlessly to the environment of historical events, and there play out their parts to the allotted end amid the shadowy ghosts of history. If this be so, Mr. Gissing has but followed the usual course—has accepted the traditions of the craft, with this difference, that he has soaked himself in his period, and is imbued with the spirit of it. How difficult that task is can be judged when it is said that the period is that of Justinian, the sixth century after Christ. At that epoch we are still a little upon the hither side of the Dark Ages, yet none so far—upon the brink and margin of that gulf, as it were, tottering into that blackness, just as the once formidable Western empire totters before the Goth. The period—which, as Mr. Harrison rightly says, is but ill-known—was one of division between Roman and Goth. Rome was in the leading-strings of Byzantium, and long-suffering Italians were turning in despair, not to the Roman eagles for help, not to the victorious Belisarius, but, by the irony of fate, to the rising star of Totila, the newest Gothic conqueror. They had been at peace under Theodoric—peace they might resume perhaps under Totila. At least Mr. Gissing has actuated his chief character with this desire, and has founded on it the political intrigue of his story.

Mr. Harrison, fresh himself from almost contemporary studies, and his pen newly fleshed in the romantic history of the scandalous consort of Romanus II., the Byzantine emperor, probably sees the picture out of its right perspective. He pronounces *Veranilda* to be "by far the most important book which George Gissing ever produced." Mr. Harrison confesses that he has not always felt in touch or in sympathy

with Mr. Gissing's novels of modern life, and he greatly prefers this new vein. It is, of course, a matter of taste very largely, but it does not seem as if Mr. Gissing's finest qualities have here the suitable material. His genius was characterized by an intense fidelity to facts and by a power of absorbing, assimilating, and reproducing the atmosphere of those facts. As applied to contemporary life, these properties were singularly successful in result, and, as it chanced that Mr. Gissing was devoid of any humour, save a grim recognition of irony, the general colour of his outlook was drab, grey, and sometimes livid. In the issue he was able to make his finest achievements in the sphere of tragedy, as, for example, in 'New Grub Street' or 'Demos.' The application of these gifts to romantic history is not felicitous. Periods so remote forbid sincerity of study, such as Mr. Gissing loved, and he has been unable, in spite of the research which he lavished on his theme, to get such a grip of his characters as was always necessary to him. The hero is one Basil, an aristocratic Roman, who falls in love with the Gothic maiden *Veranilda*, of the line of Theodoric. Between these two is Marcian, his friend, and the villain of the book. The care that has been lavished with an affectionate hand on these characters does not suffice to induce them with convincing life. They may have been just as Mr. Gissing depicts them, but they may not. They are figures we must take for granted, and we feel that he has been obliged to take them for granted also. The only way to carry a tale of this sort through is by force of high spirits, which shall create a *milieu* and an illusion. And high spirits are sadly lacking in *Veranilda*. Mr. Gissing was never at his best when set to tell a tale, and though he manfully builds here, he builds in vain. It is the voice of Gissing crying among the stage carpentry of the historical romance, and the voice is out of place. It is not a question of cleverness; he was simply not fitted for this particular work. It is written carefully, it is put together with patience and skill, it has bright and effective periods and incidents, it has all the trappings of romance—but it is Gissing in disguise.

A History of British Poetry from the Earliest Times to the Beginning of the Twentieth Century. By F. St. John Corbett. (Gay & Bird.)

THERE are some books to which justice cannot be done by any form of merely external criticism. "None but themselves can be their parallel"; they carry with them their own summoning, cross-examination, and verdict. Such a book is Mr. Corbett's 'History of British Poetry.' It is a volume of 632 large pages. The first forty-one pages are devoted to 'A General Historical Sketch of the Origin and Progress of British Poetry,' of which the author rightly says in his preface that, "though lengthy," it "is by no means adequate to the greatness of the subject." Chapters follow on 'Poets and Poems before Chaucer,' 'Minor Poets before Chaucer,' and 'Geoffrey Chaucer.' The remainder of the book is divided, century by century, into 'Greater Poets' and 'Minor Poets.' The author has

taken the utmost care "to give the chief details regarding each in a due proportion," and especially "to differentiate as far as possible between major and minor poets." His principle of differentiation is not clearly defined by the statement:—

"In a comparative study of the works of poets of the two classes, however, it will frequently be found that the relative claims to distinction do not rest so much on the intrinsic merit of the poems as upon their length."

Turning to the body of the work, we find that the "greater poets" of the sixteenth century are, in Mr. Corbett's opinion, Spenser, Lyly, Shakespeare, Surrey, and Wyatt. Wyatt receives six pages, but whether on account of "intrinsic merit" or "length," we are unable to say. Among the "minor poets" are Marlowe, Chapman, Drayton, and Sidney. Sidney, we are told, "cannot be accounted a notable poet," but

"of his poetical talent it has been remarked that 'if he had looked into his own noble heart, and written directly from that, instead of from his somewhat too metaphysico-philosophical head, his poetry would have been excellent.'"

Among the greater poets of the seventeenth century we find George Herbert, Quarles, Cowley, Addison, Congreve, and Denham; among the minor poets Webster, Ford, Donne, Crashaw, Vaughan, and Marvell, who, "though chiefly celebrated as a politician and a prose-writer, is worthy of honourable mention as a poet." Among the greater poets of the eighteenth century we shall not be surprised to find Dr. Johnson, nor, among the minor poets, Blake; for, let us not forget,

"it will frequently be found that the relative claims to distinction do not rest so much on the intrinsic merit of the poems as upon their length."

Thus "the name of Cowper," we learn, "is one of the greatest in the annals of English poetry," and nine pages of extracts are given from his poems, while from Blake one stanza alone is quoted, the first stanza of 'The Tiger,' because "the first verse is the best," as Mr. Corbett thinks. First among the "greater poets of the nineteenth century" we find Kirke White, who opens the chapter with these five adjectives, "precocious, brilliant, ardent, amiable, lamented," put as if they made a sentence. Later we find Mrs. Hemans, who, however, we are told, "does not rank as a poetess of the first order"; Keble with four pages of extracts, as against two from Tennyson, and two pages containing, among better things, 'The Throstle' and 'A Welcome to Alexandra'; Trench, John Wilson, Moore (who has fourteen pages, six of comment and eight of extracts), Edwin Arnold, who has seven pages (including chatter about his "foreign orders"), while Morris has two pages and Patmore half a page. But among the "minor poets of the nineteenth century" we discover Rossetti, with very nearly a page to himself, though he shares one sentence with "the poet's daughter, Christina *Gabriela* Rossetti"; and we learn that "it is quite possible that, when the verdict of time has been arrived at, Dante Gabriel Rossetti may take a high rank amongst the writers of English poetry." Further on we come to Matthew Arnold, with just over a third of a page (or about a

twentieth part of the space given to his namesake), and we read this remarkable sentence: "He has been ranked as a poet with Lord Lytton, and is described as 'a classic and elaborate versifier, but without the energy and fire of the true poet.'" On the next page, however, we meet with a clerical gentleman who "wrote poetry which has been described as 'full of tenderness and pathetic sweetness.'" These lines are given as a specimen:—

Love is like the ocean
Ever fresh and strong,
Which the world surrounding
Keeps it green and young.

But, indeed, we shall find a whole flock of gentlemen who are "Rev.," or "Very Rev.," or "The Hon. and Very Rev.," like a gentleman who in 1838 published an epic poem called "Attila," described in this breathless sentence (itself a quotation) as

"founded on the establishment of Christianity by the discomfiture of the mighty attempt of the Gothic King to establish a new antichristian dynasty upon the wreck of the temporal power of Rome at the end of the term of 1,200 years."

Mr. Corbett dates his preface from a rectory, and is rarely forgetful of an ecclesiastical title. Thus we have Rev. Robert Herrick, as well as Rev. Edward Young; only, why not Canon Crashaw?

We have now fairly indicated Mr. Corbett's opinions of the "relative claims to distinction" of greater and minor English poets, and we may not unreasonably begin to wonder how he has formed those opinions. We learn from the preface that

"for much valuable information and criticism the author is indebted to Messrs. Chambers's 'Cyclopedia of English Literature,' Warton's 'History of English Poetry,' Johnson's 'Lives of the Poets,' and the works of Mr. Spalding, Dr. Collier, Dr. Craik, Prof. Dowden, Dr. P. W. Joyce, and Mr. Stopford Brooke."

From these "works"—some of them school-books of forty years ago—Mr. Corbett has, indeed, made copious quotations; but there is another writer, Mr. Shaw, from whom he quotes with so respectful a frequency that we cannot understand the omission of his name, or the name of his book, from the preface. It might be supposed that a reference to Mr. Shaw, without Christian name or other means of identification, could only be intended for Mr. George Bernard Shaw; but, though we are not personally acquainted with any criticism of English literature by Mr. G. B. Shaw except some passing comparisons between his own plays and the plays of Shakespeare, neither the style nor the opinions of these extracts, nor the fact that Mr. Shaw, like Mr. Corbett, "devotes more space to this Irish writer [Thomas Moore] than most English writers on the history of literature in these islands," incline us to accept the hypothesis. Further, having a somewhat longer memory than the average modern can boast, we dismiss our idle suggestions, and recall two books of the sixties, 'Choice Specimens of English Literature,' and 'A History of English Literature,' by T. B. Shaw, who also published "outlines" of the same subject in 1848. Mr. Shaw was revised, a process he sadly needed, in 1901. In the book before us Mr. Corbett finds him "eloquent" on Milton, "powerful" on 'Hudibras,' both "striking"

and "forcible" on Webster, merely "forcible" on Keble; he uses "graphic words" about Donne, and in writing of Swift's relations with Stella and Vanessa "gives as clear and succinct an account as any extant of this romantic but scarcely creditable state of things." Indeed, "how great a debt we owe to Percy may be judged from the fact that Mr. Shaw thinks it possible that but for Percy's 'Reliques' we might never have had either 'The Lady of the Lake' or 'Waverley.'"

There are times, it is true, when Mr. Corbett speaks without quotation marks. We dare say that this is a strictly personal opinion on Coleridge:—

"The highest tribute which the historian can pay to the genius of this truly great writer may be paid, perhaps, in a mention of the fact that he was admired, and even imitated, by Byron and Scott."

These two opinions, again, can hardly fail to be strictly personal. One is:—

"The literature of the Cavaliers was not remarkable for any high order of merit.....Butler was their greatest poet."

The other is on Moore's 'Irish Melodies':—

"No lyrical poetry has ever surpassed these gems of song for beauty and sweetness. Indeed, to attempt to compare them with the works of any other writer of songs would be to strain after comparison where no similarity exists."

It is Mr. Corbett, no doubt, who is responsible for the allusion to Ford's 'Tis Pity She's a Whore' as 'The Brother and Sister'; for the omission of two lines from Dryden's 'Alexander's Feast'; for the footnote to Hamlet's "To grunt and sweat under a weary life," "Modern delicacy reads 'groan.'" In what edition does Mr. Corbett read Shakespeare? An incomplete one, it must be supposed, after reading in the page on Donne: "In one of his elegies appears the line, so often quoted from:

She and comparisons are odious."

It is Mr. Corbett himself, doubtless, who ventures to assert that, "generally speaking, the poetical literature of the first half of the nineteenth century was of a high order of merit," and that Mrs. Browning's "writings are not absolutely without fault." When, therefore, Mr. Corbett in his preface tells us that

"the greatest object the author hopes to achieve by means of the present volume is the incentive it should afford to the study of greater and ampler works which bear upon the same subject,"

we can but agree with him in hoping that that object may indeed be achieved, and without more than a hasty glance, by way of warning, at this misleading book.

Lean's Collectanea: Collections of Vincent Stuckey Lean of Proverbs (English and Foreign), Folk-lore, and Superstitions, also Compilations towards Dictionaries of Provincial Phrases and Words Old and Disused. 4 vols. (Bristol, Arrowsmith.)

THE late Mr. Lean was a great collector of proverbs, popular sayings, and folk-lore, some of which he found in authorities not hitherto examined by experts. His representatives have generously given to the public in the volumes before us a part of

the results of his lifelong studies. They form a most useful addition to our stores of folk-lore, though the manner in which they have been edited cannot be commended without considerable reservation. Only parts of Mr. Lean's manuscripts have been published. As we do not know the nature of what has been omitted, we are not in a position to say whether this has been a wise proceeding. Usually it is better to print a student's collections in full, but sometimes there are exceptions to be made; useless repetitions which frequently occur are never desirable. Here there are many, most of which might have been spared without any loss to the reader. Mr. Lean was far more rigorous in theory than in practice. He highly appreciated the saying of Lord Campbell that it should be made "felony without benefit of clergy to quote a passage without giving a plain reference," yet many of his own references are not a little puzzling. The editor—who is, we presume, Mr. T. W. Williams, the writer of the prefatory note, though this is not very clear—has enlarged some of these and also given a list of the contractions of the names of authorities; but notwithstanding these helps we have sometimes felt ourselves at a loss. The editor has also supplied a list of Mr. Lean's authorities, extending over many pages, which has been compiled with great care and seems to be pretty nearly exhaustive. It is consequently in most cases a safe guide, but sometimes the compiler referred to books by names that clung to his own memory, not by their true titles. Occasionally he seems to have quoted from memory only. There is a striking example of this in the lines which precede Elspeth's ballad on the battle of Harlaw in Scott's 'Antiquary.' In the version given here there are four deviations from the authentic text in as many lines. On the whole, however, these 'Collectanea' are most valuable, and would form a worthy text for almost endless annotation.

Much that Mr. Lean gathered cannot without some laxity of meaning be classed under the heads of proverbs, folk-lore, or superstition. Occasionally he seems to have regarded as folk-lore things that were, or in any case might have been, true. Thus at Duddleston, Shropshire, there is a rhyme setting forth that the bell of the chapel hung in a tree. Whether as a matter of fact this was so we have no means of ascertaining, but it is by no means improbable. There are several instances of trees having been used as belfries in England, Scotland, and continental Europe. Skelton is quoted for the simile "as sharp as tenter hooks." The word occurs earlier than this, and is still in use. Tenter hooks were, we think, employed for hanging tapestry; now they are used for many other purposes, as for suspending curtains where rods or poles are not used, and for hanging up meat in butchers' shops and farmhouse kitchens. Mr. Lean, however, has glossed them "nails." Under Suffolk, "the land of churches," he tells us that 364 are mentioned in Domesday, and that there are not any spoken of in Lancashire, Cornwall, or Middlesex. As there is no explanatory note, many readers may come to the conclusion that in the Conqueror's time churches did not exist in the counties just named. It

should certainly have been pointed out that Domesday was formed as a basis for royal taxation, not for the instruction of modern antiquaries, so that when churches contributed nothing to the king's exchequer they found no place in that record. Errors or omissions of this kind, however, are rare, and the short notes are nearly always terse and to the point.

It would be impossible to review as it deserves so large a work, made up almost entirely of fragments, without making the commentary almost as voluminous as the original; a few remarks may, however, be made on passages selected almost at random. "Basket-Justices" and "Forenoon-Justices" occur, but these nicknames have no comment. They were in the seventeenth century intended to convey the notion that the officials so designated were open to bribes, as probably some of them were, and that, as Theodore Parker said of the South Carolina Senators of his own day, they were "sometimes sober in a morning." Though the local magistrates may have been as much or even more disliked, they did not incur the same amount of ridicule as fell to the lot of the mayors of towns, who were the common butt of humorous scorn. The compiler furnishes an example from James Howell, who says some one is "as wise as the mayor of Banbury, who would prove that Henry III. was before Henry II." We hear also of a mayor of Falmouth who thanked God that the town gaol was enlarged. This, after all, may not have arisen from any absurd feeling. The mayor may have been wise before his time and anxious to provide against overcrowding. Another of these old jests takes the poetic form

The mayor of Altringham and the mayor of Over,
The one is a thatcher and the other a dauber.

This reminds us of the old story of how an official waited upon a person who had been pricked for high sheriff of Rutland, and found him in the dress of a workman thatching one of his stacks. This sarcasm turns on the fact that Rutland is the smallest shire in England, and that many peers lived there who were exempt from the office, so that the sheriffs had to be chosen from a lower walk in life than was formerly customary in the larger counties. A dauber is a plasterer; probably when the jest had its origin he was one who made "stud and mud" buildings. Some of the jokes relating to places are curious, and may have a foundation in truth. For example, the people of Congleton and Clifton-super-Dunsmere are both charged with selling the church Bible to buy a bear. In each case this may be true, for the rustics of former times enjoyed bear-baiting, so when the Bible of 1611, known popularly as the Authorized Version, came into use, the earlier copy—probably the Geneva—would be regarded as valueless for ecclesiastical use.

The folk-lore of colours is well treated, red especially so. Is it, however, certain that red blinds and bed-hangings in cases of smallpox are a mere survival from the medical superstition of the Middle Ages? Their curative properties were believed in to the end of the eighteenth century or later. We have understood that there are now men of science who maintain the old opinion.

The belief, whether true or false, was formerly held in Japan. We do not know whether it has been rejected there since European culture invaded the islands.

"The saddler of Bawtry was hanged for leaving his liquor behind him" is a well-known Nottinghamshire and Yorkshire saying; it is quoted twice in these pages. Its origin and even precise meaning are unknown, though several guesses have been hazarded. The one which seems the oldest and the least improbable is that a saddler of that town, at what period in the world's history is not stated, was, though innocent, condemned for a felony. On his way to death a glass of "something strong" was offered him to keep up his spirits. Some people say that this occurred at the Crown, an old coaching house which we believe yet exists. He declined the offered drink; had he paused to take it, his life would have been saved. As he did not, the messenger who had been sent with the reprieve arrived when all was over—a few seconds too late to save him. The great difficulty in this version is how it happened that he was hanged at Bawtry. The trial, one would surmise, must have taken place either at York or Nottingham, for there is no evidence, so far as we can ascertain, that the local authorities had capital jurisdiction.

NEW NOVELS.

John Chilcote, M.P. By Katherine Cecil Thurston. (Blackwood & Sons.)

MRS. THURSTON has written one of the most notable novels of the year. If it be objected that the motive—an exchange of identities—has done service in many similar tales, the success she has achieved may be reckoned the greater. Rarely has a well-worn idea been treated with such boldness, originality, and power. John Chilcote, forced into Parliamentary life by family tradition, and married to a clever and ambitious wife, whose fondest desire is that he should occupy a leading place in the House of Commons, becomes a slave to the morphia habit. John Loder, who bears a striking resemblance to him, is a studious recluse in Clifford's Inn, yearning to take an active part in public life, but without the means of gratifying his ambition. The long-sought opportunity comes at last, and he succumbs to the temptation. Chilcote, weary of every obligation that involves an effort, becomes the occupier of the lonely chambers in Clifford's Inn, where he abandons himself to drug-taking; Loder, clever, energetic, and self-assured, takes up the threads of Chilcote's life in Grosvenor Square and the House of Commons. What adds enormously to the dramatic interest of the story is that the arrangement is not continuous. Loder is summoned back to Clifford's Inn at the most inopportune moments, when he is elated by some triumph in the House of Commons, or when his relations with Chilcote's wife—handled throughout by the author with much delicacy—reach their most critical point. Eve, having lost all faith in her husband, has drifted wholly apart from him, but Loder, through the simple force of a strong individuality, causes her, during his periodical visits, to renew her early

hopes of his career. That two such men should be absolutely alike may be dismissed as an impossibility; but the incidents of the book move so rapidly towards an inevitable result, the characters behave so naturally, that even the impossible assumes an air of reality. The supreme merit of the story lies in the characterization of the two men, physically so alike, morally so different. Scarcely less interesting, however, is the personality of Chilcote's wife. We congratulate the author on her success, but should add that a book which has appeared as a serial both in *Blackwood's Magazine* and the *Daily Mail* can hardly be regarded as a new novel.

Archers of the Long Bow. By Arthur Moore. (Constable & Co.)

WE find 'Archers of the Long Bow' a suggestive and attractive title, and are not disappointed. It is from first to last a tissue of hard yet light-handed lying and irresponsible fooling, in which several people engage, with intent to deceive everybody they come across, especially one another. We find throughout a feeling of youth and lightheartedness to cover the absurdity, but not an ounce of sentiment. Those who keep up the masquerade are divided into two camps, which by turns strive to take one another in. It is a cross-fire of deception, a sort of game of "catch who catch can." Some funny situations are engendered. The delightful thing is that nothing at all happens except in the imaginations of the plotters, and we leave them where we find them. A tale of mystery and untruth is unfolded by a youth to help a friend in a flimsy love affair, and to amuse himself into the bargain. All the fun flows from this tale being overheard, and the reprisals that follow by the spirited eavesdroppers. Just as the reader begins to weary of the complications the explanation and end are reached, leaving no one a penny the worse, but rather greatly to the good.

The Happy Valley. By B. M. Croker. (Methuen & Co.)

MRS. CROKER, to judge from her dedication, had once a happy time in Norway, and she has shown her gratitude by writing a novel which amounts to a testimonial to the country. The idea of her new book is of the thinnest, and indeed it barely excuses classification under the heading of novels. Mrs. Valdy leases a fishing river, which constitutes the Happy Valley, and she takes paying guests. On this occasion she includes in her party two young girls, which was against her general rule, and very properly so. For Mrs. Valdy was of the sensible and practical age of forty something, and she was of opinion that girls spoil things. We are afraid they are apt to do so. And the pity of it was that they nearly wrecked Mrs. Valdy's picnic. However, the novel is not called 'The Happy Valley' for nothing; the picnic was saved, and the party emerged from the ruin that surrounded it to security and peace. The occasion is one that exacts a lightness of tone, and Mrs. Croker supplies this. Nothing is very serious, though there is a sufficiency of sentiment, which should always go with brightness and lightness. This is

the kind of book which nowadays gets itself written—a personal, gossiping, pleasant woman's book, full of trifles and small misunderstandings. No large issues are permitted on holidays like these. But Mrs. Croker can do, and has done, much better work.

Sooner or Later. By Violet Hunt. (Chapman & Hall.)

To surpass Ouida in her most characteristic style is in its own way an achievement, and the honour due to such a feat must in justice be awarded to the author of this novel. Russian princesses, ropes of pearls, scraps of French conversation, irresistible lady-killers, and doglike female worshippers are all strewn lavishly over these pages; but even Ouida's guardsmen would scarcely have carried their insolence to the extent of deliberately neglecting a first love-tryst, and her society women, whatever their married life might be, did not invariably bring a past to the altar. The story is spun out to an unconscionable length, and the interest is by no means well sustained.

The Lady of Loyalty House. By Justin Huntly McCarthy. (Methuen & Co.)

WE understand that the dramatic rights of Mr. McCarthy's novel have already been secured. This anticipates our judgment of a lively piece of workmanship. The author has thrown himself with some vigour into the picturesque field of the Civil Wars, and must have the credit of making much of its possibilities. Cavaliers might say that the returned buccaneer Hercules Halfman, the loyal lady's best defender, has elements of Mike Lambourne and Bertram Risingham; that the gentle Puritan soldier Evander Cloud reminds us not a little of Mark Everard. Further, his Sacred Majesty in both cases comes forward, as *deus ex machina*, to bless the mixed marriage between Cavalier and Roundhead, though in this case it is the austere Charles who unbends in his subjects' interest, in the other his scapegrace son. Still, there is original treatment of an old theme, and the lady herself has more modern vivacity than we can connect with the châtelaine of Lathom. The voluntary death of poor Halfman, who disguises himself to receive the assassin's shot, intended for the lover of his lady of the siege, though it involves another dramatic reminiscence, will appeal on its own merits, manly and pathetic. The work is very readable, but should be the better for dramatic setting.

The Rose - Spinner. By Mary Deane. (Murray.)

THIS novel deals with the period of the South Sea Bubble. The plot is of a conventional order, except that an ingenious device is employed, quite in character with the hero, to separate him, until the last chapter comes, from the heroine. The spirit of the age is well caught, and the characterization is above the average, though the scatterbrained highwayman who supplies the comic element, and is utilized rather too often to set things straight, becomes somewhat wearisome. The author shows in several passages her genuine love for the

West Country of which she writes. The story is, on the whole, well told, but lacks distinction.

The Third Experiment. By Rosamond Langbridge. (Fisher Unwin.)

THE author of this rather fantastically named story shows considerable power and originality in dealing with the little-known world of the shopkeeping and lowest classes in an Irish town. We are surprised on laying down the book to find how small a circle we have become acquainted with; but the story is well told, the interest well sustained, and the characters, especially in the case of the heroine and her rival, well brought out. There are two other interesting women in the book, but the men are less successfully drawn, and the junior partner is the least natural and attractive figure in the story. As a study of the life of a section of our population the book may be recommended. It is a relief, we may add, to find an Irish story without any dreary attempts at a forced Irish humour.

The Bandolero. By Paul Gwynne. (Constable & Co.)

MR. GWYNNE'S bandolero is drawn rather on the lines of Rob Roy than of About's delightful mountain king. Originally a soldier of gentle birth and exalted reputation, he has been driven into revolt by grievous wrongs, and although a terror to evildoers in high places, he is generous and forbearing towards the poor and inoffensive. His elaborate revenge upon the man who has injured him is worthy of Monte Cristo himself, but at last he relents, and dies in attempting to rescue his enemy's son, the lover, as every law of romance demands, of the brigand's daughter. The story has not that sustained and vivid interest which alone can raise a tale of adventure to the highest rank, but there is much charm in the pictures of Spanish country life, with all its warmth and colour, its brilliant nights and drowsy afternoons, its vintages and festivals.

Et tu, Sejanus! By Julia H. Twells. (Chatto & Windus.)

THE historians have been busy of late assuring us that Tiberius was really a respectable character, and has been grossly maligned by writers of antiquity, and the novelists appear to be following suit. At any rate, the author in the present volume devotes herself with considerable energy to the task of whitewashing Julia's husband. A residence in the island of Capri seems to have inspired her with the idea of writing such a tale. Tiberius was an engaging subject, and Sejanus, as every schoolboy knows, or used to know, is a figure full of dramatic possibilities. Add a love plot, woven into the historical strand of the story after the usual manner of such productions, and the materials for a romance are ready to hand. Unfortunately, however, they have not been worked up with much success. Indifferent scholarship may be readily condoned, but not dullness, and the book is dull. None of its characters has a spark of real life, and the incidents, for all their strangeness, seem

purely mechanical, and fail to thrill. The book, too, is written in the strained and unnatural style so often affected by novelists who deal with themes of ancient history.

The Handloom Weaver's Daughter. By James Haslam. (Brown, Langham & Co.)

IT would be idle, we think, to judge Mr. Haslam's style and language by the ordinary canons of criticism. As specimens—by no means the worst specimens—of both we think it sufficient to quote these passages referring to his heroine: "Reflection, sublimity, conscientiousness, and amativeness formed her leading dispositions"; "This lamentable occurrence [a ghastly accident in the factory where she worked] deeply wounded her refined susceptibilities." The theme of the story—the vain struggle of a few surviving handloom weavers against the new order of things—is one of deep human interest, and although Mr. Haslam evidently writes as a partisan, we see no reason to doubt that the tragic tale which he relates is, at least in substance, true to facts.

TWO BOOKS ON JAPAN.

Japan To-day. By James A. B. Scherer, Ph.D. With Illustrations. (Kegan Paul.)
A Holiday in Japan. By Charles T. Waters. (Dublin, Sealy & Bryers; London, Nutt.)

MR. SCHERER was a teacher of English for several years in a Government school in Saga, and had ample opportunities of knowing and judging the people and life of Japan. "It is only a little country," he tells us, "smaller than the State of California, only a twelfth of its land is arable, not more than little Maryland. It has few mines of coal and copper and iron, with less of silver and gold.....a little country, filled with forty millions of little brown people, but it is the cynosure of the eyes of all nations.....In 1854 Commodore Perry opened a veritable box of curios for the Western world."

Those who remember the publication of Capt. Sherard Osborn's 'Cruise in Japanese Waters' will appreciate the truth of the last remark. "In 1894," pursues our author,

"this little bow-shaped country pierced the rusty mail of China with the swift, sharp arrow of war, and made that dozing giant rub his eyes. In 1904 wonder has become amazement, as Japan has undertaken to celebrate her jubilee of enfranchisement among the nations by a doughty wrestling match with the colossal Slav—a pygmy gone out against a giant."

All this is very true and very well put. "All the latest improvements in Western civilization are there, including great guns and superb soldiers for killing folk." Nevertheless, Mr. Scherer sees no "Reformation" in this advance, but merely a sort of "Renaissance." Just as in 645 A.D., he might have added, the whole *apparatus administrativus* of China was taken over, yet Japan was never really sinicized, and what was best in China never became hers, so in the latter half of the nineteenth century "over traditional sentiment.....and hereditary customs a thin crust of modern Western civilization has been laid." There is "outward polish," but no "change of heart." A gruesome story aptly illustrates the point. The aged mother of a peasant was on the point of losing her sight. The advice of the priest was to feed her with a human liver. The man had but one child, and would have sacrificed her in obedience to this superstition; but his wife interceded, and offered her own life instead, which was taken, and so the gods were satisfied. Prof. Chamberlain has dubbed Japan, Mr. Scherer tells us, with the nickname "Topsy-turvydom." But this feature is not of Japanese but Chinese

origin, and in every case is susceptible of an easy explanation. The Chinese, for instance, write on rolls of paper held in the left hand; they use brushes, not pens; and the characters are much more easily written in vertical than in horizontal succession. In the course of time the rolls were folded bookwise, and thus it came about that modern books, Chinese and Japanese, begin where our books end. The topsy-turvydom is historical, not intellectual. Japanese traits, again, are the traits of the Chinaman—defects and qualities being almost all traceable to the Middle Kingdom. One is the absence of nerves, and the kind of patience that knows no *ennui*. You cannot bore a Japanese. Thus, in part, is explained the lack of fear characteristic of the Far East. Even runaway Chinamen are not moved so much by a dread of death or injury as by a mere desire to get out of an abnormal situation. They will calmly take a whiff or two from a pipe while the executioner stands by, himself waiting patiently, as we have ourselves witnessed. All Far Easterns, too, are deficient in sympathy. Mori Arinori emphatically recognized this defect among his countrymen. Again and again has the present writer seen a struggling epileptic the centre of a jeering crowd. In old Japan there were no hospitals, no refuges for the blind or the insane. They were, however, in some measure provided for. Mr. Scherer gives a most unpleasant account of a Japanese funeral, "and a Christian funeral, at that." He finds the most serious defect of the Japanese in their want of mutual confidence. "It is almost to be doubted whether any Japanese ever really trusts another in our meaning of the term." This distrust is not of Chinese origin—it is, no doubt, the outcome of the slaughterous welter, scarcely mitigated by so-called *bushido* (which did not inculcate mercy, or even justice, and the Spartan virtues of which tended to brutality), that makes the substance of the history of old Japan. That it is not universal is shown by the success of many great industrial combinations in Japan. Under the Tokugawa régime so deep was this distrust that almost every high office was filled in duplicate. There was a principal, and a sort of spy with him to see he did his duty loyally. But we may be assured that these remnants of a civilization, refined indeed, and efficient in many ways, but merciless and distrustful, will pass away in the course of time, and the virtues as well as the capacities of the West be more or less acquired by a people inferior in natural qualities, probably, to no existing race.

The story of Guido Verbeck, whom American enthusiasts set beside "Ulflas, Augustine, and St. Patrick," forms the subject of an interesting chapter, in which is told the romantic episode of the Saga youth who, long before the arrival of any missionary, was drawn to Christianity by picking up a Dutch Bible he found floating on the waters of Nagasaki, and many years later came to understand its signification through the intermediacy of the pioneer Protestant missionary to Japan.

The volume is handy, well illustrated, and well printed—altogether a welcome addition to our knowledge of present-day Japan by a thoroughly competent and unprejudiced resident. He might, however, have told us more about Saga itself—an interesting town in the classic land of Hizen, in the west of the island of Kinshiu, and the seat of the Nabeshima family, many monuments of whose former greatness are still to be seen there. The fixed epithet, old as the 'Mannyōshū' itself, of Hizen is *shiranuhi*, land of the unknown fire. At a certain time on a certain night in every year "one may see from the summit of a sacred hill a great ball of fire rise out of the sea, break into a million sparks.....and fade." "Mine own eyes," adds our author, "have seen it, the while my skin was creeping!"

Mr. Waters's little book is a record of travel eastwards, and home by Japan, the Pacific, and America. It is pleasantly enough written on the usual lines, and scarcely offers material for criticism. The tourist is wisely recommended to form his first impressions before opening his guide-book. The author thinks that "writers like Sir Edwin Arnold, Chamberlain, and Mortimer Menpes, have done Japan incalculable harm" by their extravagant eulogies. It is for the first time that we meet with such an altogether inappropriate, not to say audacious, appreciation of Prof. Chamberlain, by far the most erudite of writers on Japan and an eminently sane critic of "things Japanese."

JUVENILE BOOKS.

A NAUTICAL book (illustrated) is *England Expects* (S.P.C.K.), in which Mr. F. Harrison recounts the adventures of two excellent boys, who are at first employed as messengers between Lord Barham and the Admiralty. In this capacity they suffer much evil at the hands of a French spy. This man, by the help of an American privateer, kidnaps one of them and runs him over to a French prison. After many troubles George escapes in company with an English officer and rejoins his friend Eric, who has been pressed into the navy. In the end they are present at the battle of Trafalgar. Eric manages to hear the dying words of Nelson. His account of them tallies with what one has learnt from other sources. The story is not particularly well put together, but there is plenty of fun and fighting in it.

The Adventures of David Oliphant (Warne & Co.) is another stirring book for boys by Mr. Edgar Pickering. The hero (who is not a Scotchman, in spite of his name) is sent out by his uncle to share in a venture for buried treasure in Brazil. Unhappily the jovial mariner who imposes on the credulity of Mr. Oliphant, sen., has no intention of sharing ingots and jewellery with his benefactor, and, once he has obtained a ship and arms, comes out in his true character of a pirate. His villainy is long triumphant, and David encounters every variety of danger by sea and land, marooning, cannibals, and as deadly fights as the most bloodthirsty boy can desire. Mr. Speed's illustrations enhance the excitement of the tale.

Mr. P. G. Wodehouse in *The Gold Bat* (A. & C. Black) has given us the best school story we have seen for a long time. The football lore and the pugilism will delight the lower fifth, and the characterization is excellent. O'Hara and Moriarty are two admirable Irish boys, and Clowes, the sardonic friend of Trevor, the school hero and captain of football, though in some respects recalling a character in 'Tom Brown,' is original in his development. The illustrations, by Mr. T. R. M. Whitwell, are good, especially that of the wrecked study.

Another story dealing partly with school life is *The Wallaby Man*, by the Rev. A. N. Malan (The Religious Tract Society). The man who goes about exhibiting a kangaroo and a wallaby has many other disguises, and turns out to be a burglar. Two lads at Mr. Davidson's private academy are involved, as young disciples of Sherlock Holmes, in a sufficient detective complication. We cannot think the conduct of this pair, who conceal their suspicions on the matter as long as they can, in order to save their own skins, will tend to moral improvement. The short religious peroration does not make up for the absence of high feeling in an otherwise passably constructed story.

His Soldier, by Mrs. Cameron Wilson (same publishers), is a frankly religious tale through-

out, dealing with the fate of two honest lads, who, being intimate friends, fall in love with the same girl in their native village, and on enlisting for South Africa find that each has done so with the self-sacrificing view of making things clear for Rosie and his rival. The book is not without merit, apart from its lessons of altruism and Evangelical Christianity, but the author should not have made the lad Jim "cock his beaver" towards the wrong ear in the martial enthusiasm provoked by the recruiting sergeant.

The Religious Tract Society have also sent us *Tamate: the Life and Adventures of a Christian Hero*, by the Rev. Richard Lovett, who wrote his 'Life' a while ago. It is both a stirring and edifying volume, for Chalmers was the finest of missionaries. The illustrations are effective.

It is sadly true that the rising generation of Britons finds the Waverley Novels slow. In fact, it is growing up universally unromantic, as we believe J. S. Mill pointed out in his day. Mr. Crockett has made an attempt to remedy this state of things by eliminating "dialect," shortening all historical and descriptive passages in 'Waverley,' 'Guy Mannering,' 'Rob Roy,' and 'The Antiquary,' and presenting the residue of these works in a series of condensed dramatic scenes, which are well and elaborately illustrated by Mr. S. H. Vedder. *The Red Cap Tales* (A. & C. Black) have been successful, we learn, in inspiring four children, not unknown to Mr. Crockett's readers, with something of the same eagerness to revel in the originals which their father is not too modern to have felt. The excerpts are as well done as anything of the kind could be. The interludes provided by the comments and discussions of Toady Lion and his mates will amuse older folk rather than the young.

The Brown Fairy Book (Longmans) is Mr. Lang's contribution to nursery lore this year, and contains an admirably varied collection of tales from many countries. Mr. Henry Ford has provided some excellent illustrations, some of them in colour, and the child would be hard to please who refused such a feast of good things. The general feeling of gratitude is well expressed by some pretty verses by Mr. St. John Lucas on the paper covers that protect the binding, which the adult reader should enjoy.

Two little square volumes called *The Book of the Fan* and *The Book of the Little J.D.'s* (Japanese Dolls) (Blackie) should not be missed in the crowd of larger books, for they contain drawings by the accomplished hand of Mr. Charles Robinson, to which Mr. Walter Copeland has fitted rhymes, easy for the most part, though occasionally too literary for young folks.

Jane, depicted by R. S. Templar (Nisbet), is a booklet which owes something in style and presentment to the author of that nursery classic 'Black Sambo.' But if derivative, it is at any rate effective.

SCHOOL-BOOKS.

The Phædo of Plato, edited, with introduction and notes, by Harold Williamson (Macmillan), should prove serviceable to junior students and in schools where the 'Phædo' is read. Mr. Williamson's introduction and notes are written in the clear and compact style of a practised teacher, and convey all the assistance required by the readers for whom his book is primarily designed. Special attention is paid to grammatical points, and in his expositions of the subject-matter Mr. Williamson acknowledges his obligations to the admirable commentary of Mr. Archer Hind, of which he has made judicious use. As

this is confessedly a "school class-book," it would not be fair to complain of the omission of several features which one would expect to find in a complete commentary; yet, comparing it with several other volumes in the same series—Mr. Thompson's 'Meno,' for example—we find a lack of fulness and thoroughness in the treatment of the dialogue as a whole. The impression made is that Mr. Williamson has produced an excellent school-book, but a very inadequate edition of the 'Phædo.'

Ludus Latinus: a Book of Latin Exercises. By A. B. Ramsay. (Spottiswoode & Co.)—This collection of sentences and prose pieces has been compiled for the use of the Fourth Form at Eton by an assistant master there, who, we may presume, knows what is required. There are references to the Revised Latin Primer. There are two points to notice about the book: first, that the print is exceptionally good; secondly, that no space is wasted, the whole 185 pages being devoted to the exercises and a vocabulary. In these days of syntax notes, special vocabularies for each exercise, and similar space-wasting devices, this strict attention to business is, to say the least, refreshing. We congratulate Mr. Ramsay on his practical and useful collection.

English Poetry for the Young (Blackie) has been well selected by Mr. S. E. Winbolt. A word is explained here and there, but there is no futile annotation, and the poems offered are both suitable for the class-room and likely to form a good taste in after years. There is nothing unsuitable, like Browning's 'The Laboratory,' which used some years ago to frighten a small child of the reviewer's acquaintance who read a volume of verse for the young.

Cambrensis (Arnold) is the title of a literary reading book for Welsh schools, by Mr. W. Jenkyn Thomas, the head master of the Aberdare County School. The extracts are made "from the work of Welshmen who have attained distinction in literature other than Welsh, and from the mass of literature written by Englishmen and others about Wales and Welshmen." Both verse and prose are included. We begin with Tacitus, and end with the 'March of the Men of Harlech,' words and music. Mr. Thomas has good literary taste as well as educational experience, and his extracts cover the ground well, both on the picturesque and historical side. There is an interesting account of John Gibson the sculptor, who supplies two illustrations to the volume, and of Richard Wilson, whose work as a painter has seen something like a revival of recent years. The volume is cheap in price, and should be popular.

The Rev. E. A. Phillips has edited Milton's *Comus* (Blackie) once more. We can find little for comment in his edition except that he has taken some of Mr. Robert Bridges's views on metre. His other borrowings, which are frequent, go over old ground again. The edition is competent, and could hardly be otherwise with so much matter ready to be used. We like, as we have said before, to see words traced back and forward, especially when they are used by a master of style. Words which have no notes here might be paralleled in Shakespeare and Tennyson. The latter poet stole, for instance, the idea of the "raven gloss" of darkness from the "raven down of darkness" (251). We think these matters of style and language may well be insisted on. Early appreciation of them might improve the taste of the coming generation.

Messrs. Jack send us *The Jack Readers*, in three books. Paper, type, and arrangement are all good; illustrations abound, and include some attractive pictures in colours. Grammar is not forced on the attention unduly, and if ever reading is acquired without tears, that

endowment should be secured by these little books by Mr. T. Cartwright.—The same firm send us "Historical Readers" of *Roman and Saxon, Norman and Plantagenet, and Tudor England* respectively. The first, by Mr. Hayward, is pretty good, though the binding is inadequate in our copy. Mr. C. F. Vernon has some idea of simple writing in the second, but the author of the third volume, Mr. A. R. Tilley, has much to learn in the way of style. His writing is both loose and jejune.

Oxford Modern French Series. Edited by Léon Delbos. (Oxford, Clarendon Press.)—The first eight volumes of this series, "chosen from the best modern writers who have already attained to the rank of classics," and intended mainly for use in schools, are now before us. The authors selected—Lamartine, Balzac, Victor Hugo, Sandeau, Chateaubriand, Alphonse Karr, Gozlan, and De Tocqueville, of whom all but two lived well into the second half of the nineteenth century—have the advantage of coming sufficiently near the present day to avoid the reproach of archaism, that serious drawback to the practical usefulness of French classics in education. The selections from their works have been on the whole well made, the proprieties being, as the nature of the case demands, carefully regarded. Even the two short stories taken from 'Scènes de la Vie Privée,' by which Balzac is represented, are, at least as here set before us, free from all blame. No better specimens of Karr and Sandeau could be desired than the evergreen 'Voyage autour de mon Jardin' and 'Mlle. de la Seiglière,' and Gozlan's 'Château de Vaux,' though less famous, is almost equally deserving of praise. Chateaubriand's 'Mémoires d'Outre-Tombe' lend themselves more readily to curtailment, and are in other respects much better worth reading than 'Les Martyrs' or the 'Génie du Christianisme'; and if De Tocqueville is to be read in schools at all, the 'Quinze Jours en Désert' and 'Voyage en Sicile' are more likely to interest youthful readers than the graver works by which he is chiefly known. We approve also of the selection from Lamartine's 'Histoire des Girondins'—the lives, namely, of Madame Roland and Charlotte Corday. The choice of 'Bug-Jargal,' on the other hand, does not appear to us wise, since, however interesting as a literary curiosity (it was written by Victor Hugo at the age of sixteen), it conveys a very imperfect impression of the author's powers.

The editing of the several volumes comprising the series is on the whole meritorious. The introductions, which include short biographies of the authors, sometimes strike us as inadequate, and the translations of various idioms supplied in the notes do not always satisfy us; but on such points every teacher has his own ideas, and cannot expect that they should invariably commend themselves to a brother in the trade. We notice, however, a few instances which give cause for graver reproach. For example, in Miss Bentinck Smith's usually excellent notes on Lamartine's life of Madame Roland, we are startled to find the sister of Harmodius referred to as a "vestal virgin," a singularly misleading translation of *καρφόφορος*. Mr. Stuart Hallam might surely have pointed out the errors into which Karr, while correcting those of Virgil, himself fell on the natural history of bees, especially his unjust insinuation against the morality of the queen bee. The volume on Chateaubriand includes a rather long quotation from "Chénier," meaning, as the date affixed clearly shows, not André, but his less celebrated brother Marie-Joseph, and does not, so far as we have observed, mention André at all; but on referring to the biographical appendix, we find only André's name, with no hint that he is not the person meant; and in the 'Château de Vaux' (p. 3) Mr. A. H. Smith seems to have been misled

by the context into translating "Faîtes" as "deal" (i.e., cards) when it obviously means "certainly," or some such polite phrase. The binding is serviceable and comely, and the type, as school editions go, is good.

SHORT STORIES.

The Shellback's Progress. By Walter Runciman, sen. (Walter Scott.)—Mr. Runciman is the author of 'Windjammers and Sea-Tramps,' and has a fund of knowledge of life in the mercantile marine as it was lived by the fathers of the present sea-going generation. 'The Wild North Sea,' 'Piracy in the Archipelago,' 'Forecastle Life,' 'Grub,' and the like, are titles of chapters in this little book, and half a dozen rather wooden illustrations are given place in it. There can be no doubt about Mr. Runciman's knowledge of what sea life was, and therefore it is perhaps ungracious to cavil at the form and manner in which he chooses to convey that knowledge. But it is a fact that his book would have had much greater value (if only because it would be more widely read) if the writing of it had been somewhat otherwise; more real and less stilted, more natural and less stereotyped. The reference to double topsail yards is rather puzzling. No kind of topsails known to the reviewer could possibly be reefed in a few seconds.

In *Provincial Tales*, by Gertrude H. Bone (Duckworth), an interesting little preface prepares one for some thoughtful work, and the ten short stories which follow are in no sense a disappointment. It has occurred to the author that, living out of reach of emotion or passion, and speaking an entirely derived and imparted language, the average man never utters a single inspiring, moving, or natural phrase. Hence, if deep feeling suddenly finds out such a one, it discovers his nakedness, and proves him without speech in which to express his emotion. In the author's opinion the ignorant poor reverse this law, having only the most meagre vocabulary at their disposal for ordinary use. Circumstances have made them inexpressive to the point of inarticulateness. The sudden pressure of bewilderment or strong passion forces from them a speech and expression as nearly as possible derived from their actual sensations; which is another way of saying that it produces from them something possessing certain of the qualities of poetry. The author of this little book has aimed, with considerable success, at gathering and recording these crowded moments, with their products of natural, riven eloquence. The idea is excellent, and it has been handled with real feeling, decent restraint, and considerable ability. The tale called 'The Mother' is sombre and tensely tragic. In essence it is a poor mother's appeal for aid to a well-to-do woman who is a good deal of a tyrant, and who in girlhood was an intimate associate of the woman now reduced to beggary. The appeal fails; it is hopeless. The poor woman realizes this at length, and changes her tone: "May you look in vain to your children!..... Then she paused, and the next moment she laughed aloud, and pointing to the farmer's wife she cried: 'You never had a child, Martha Elliott! I never had a child in your life! I've had seven, I have.' Then she sprang away from the trap and went out through the field gate into the darkness." There are many other powerful passages in the book, and all of it shows genuine observation and thoughtful study of human motives and feelings.

Sons o' Men. By G. B. Lancaster. (Melrose.)—Twenty-two short stories have gone to the making of this volume. They deal with different aspects of New Zealand life, principally as seen from the paddocks of a station in the southern half of that country. The author's name is unfamiliar, and if this is his

first book, it is a work of considerable promise. It has many of the faults and the merits characteristic of fiction in the colonies. The following selection from the titles of the stories goes far toward indicating their scope and nature: 'The Backbone of the Country,' 'Sand of the Desert,' 'Hell-for-Leather,' 'In the Down Country,' and so forth. A great deal of dialect is used, and most of it forms rather irritating reading. No men talk quite as the author makes them speak here, and if they did, the fact would hardly justify a kind of spelling which is a source of pain to the reader's eyes. There is plenty of feeling in the book, but little literary restraint. The result is that too high a tension is maintained, and the reader who endeavours to take more than a few pages at a sitting will find the book exhausting. The author's style serves to heighten the effect of tension. It is apparently modelled upon that of Mr. Kipling's 'Plain Tales from the Hills,' and, whilst vivid and descriptive, is sadly lacking in suavity. He should endeavour, when next he writes, to be straightforward, natural, and unaffected. Verses like that at the head of 'The Story of Wi' should not be published without some acknowledgment of their origin.

The firm of Calmann-Lévy publish a volume by M. Guy Chantepleure which takes its title from the first and best of the three stories which it contains, *L'Aventure d'Huguette*. This gay little comedy of errors had a well-deserved success when it appeared by itself in a review, but is now weighed down by its two companions.

OUR LIBRARY TABLE.

Thackeray's Letters to an American Family. Edited by Lucy W. Baxter. (Smith & Elder.)—There is always a charm about Thackeray letters. Even if they are not greatly interesting in themselves, they bring us a little nearer to the author, who, more than any other novelist, becomes an intimate friend of his readers. There is, indeed, less change from the chorus passages, so to call them, of the novels to his private letters than in almost any writer. Hence all lovers of Thackeray will like this book of letters written to a family he met on his first lecturing tour in the United States. They are not particularly brilliant, and do not greatly add to our knowledge of the author, but they are undeniably his:—

"If one goes through the world uneasy to know what Jack and Tom are thinking of you, or, as a young lady says, if, having got the admiration of Charley and Willy, you are still unhappy until you have secured Dick and Harry's, what an insupportable effort and humbug Life would be."

All the well-known characteristics of Thackeray come out in the book—his sentimentalism, his love of "fine society," his intense desire to get money for his children, his disgust at *mariages de convenance*:—

"B. is spoiled by the heartlessness of London—which is awful to think of—the most godless, respectable thing—thing's not the word but I can't get it—I mean that the world is base and prosperous and content, not unkind—very well bred—very unaffected in manner, not dissolute—clean in person and raiment and going to church every Sunday—but in the eyes of the Great Judge of right and wrong what rank will these people have, with all their fine manners and spotless characters and linen? They never feel love, but directly it's born, they throttle it and fling it under the sewer, as poor girls do their poor children—they make up money-marriages and are content—then the father goes to the House of Commons or the Counting House, the mother to her calls and visits—the children lurk upstairs with their governess, and when their turn comes are bought and sold and respectable and heartless as their parents before them."

We quote this, not because it is new, but because it shows the likeness between the letters and the novels. As he says himself, "Every honest man repeats himself con-

tinually." Towards the close the shadow of the end hangs very heavily on the writer. It is clear that his strength is gone, his interest flagging, his spirits low, and his desire for life has pretty well departed by the time he has enough fortune to leave his daughters "comfortable." There are, of course, some characteristic drawings and verses.

Of Mrs. Baxter's introduction we can only say that it proves that Thackeray's influence has not affected her style.

A SLIM volume has been published of *Dictionary of National Biography Errata* (Smith & Elder), uniform in style with the work itself. We congratulate the editor, Mr. Sidney Lee, on the counsel of perfection which has led to these minute improvements and corrections of a work which is an enduring monument of splendid enterprise and expert knowledge. Among some two million facts and dates supplied no care could, as the editor justly remarks, prevent a certain percentage of errors. As a matter of fact, many of the corrections offered here are very minute, and the additions are trifling, showing the great care with which the 'Dictionary' has been read. We get, for instance, some new details of Blackmore: "John Rosedew in 'Cradock Nowell' is his uncle, the Rev. H. Hey Knight. Perlycross is the home of Blackmore's boyhood, Culmstock." The article on Shakspeare has been subjected to careful revision. Watts is now credited with his gift of his fine picture of Tennyson to Trinity College, Cambridge. The spot where Mrs. Browning's brother was drowned is added. The corrections which new sources of knowledge and the lapse of time have rendered necessary are wonderfully exact. The volumes have evidently been studied with the close attention which they deserve, especially by historical students.

Two most interesting accounts of Argentina have appeared about the same time: the one an admirable paper, by Mr. Florence O'Driscoll, in the latest number of the monthly publication of the Geographical Society, and the other, a volume now before us, by Sir Thomas Holdich, published by Messrs. Hurst & Blackett, under the title *The Countries of the King's Award*. The public is, of course, aware of the manner in which the long-standing boundary conflict between Argentina and Chile was brought to a close. It is superficially acquainted with the extraordinary resources of South America. Sir Thomas Holdich will bring home to the general reader of his agreeable pages the stupendous variety of the centre and south of the two southern republics, as Mr. Florence O'Driscoll brings home to us the enormous mineral resources of a more northern part of the continent. One of the great problems of the future of the world is presented by the rise of South America. It is clear from the progress of Argentina, and from the chapters of Sir Thomas Holdich, that Argentina has got through the era of political and financial troubles even more completely than has Mexico. In Mexico the miracle has been accomplished by the despotic power, under Republican forms, of two successive presidents. In Argentina and in Chile settled institutions have been arrived at through the strong common sense of the composite peoples. Nothing can be more satisfactory than the picture with which we are presented in the book before us. Sir Thomas Holdich evidently believes in the continued reign of peace and prosperity in the two southern republics of South America. The consequences, till lately a dream, but now almost an assured series of facts, may constitute a startling reversal of the expectations of historians and political philosophers. Up to three or four years ago it seemed probable either that Germany would attempt conquest in South America, or that the United States

would claim a directorate over the South American republics, or both. It now seems as certain as anything human can be that neither of these events will happen. As things stand, the least sign of an attempt on the part of the United States to interfere with the complete independence of America south of the republic of Colombia would find several of the most powerful of the American republics, provided with a system of universal military service, united in opposition. The navy of Chile and the army of Argentina are probably of first-class fighting quality, and no one will tackle them if united. With peace and quiet the wealth of South America must advance with leaps and bounds, and Australia, which at one time seemed destined to play a great part in the commercial world to come, will be dwarfed by the growth of the South American republics. Alliances between the British Empire and Argentina or others of these States may be among the possibilities of the future, and all that can be definitely asserted is that Argentina at least has come to stay. Among the details of the volume we note the assertion of Sir Thomas Holdich that our country probably possesses a larger financial interest in Argentina than all other foreign countries combined, and that, having increased with rapidity during the last ten years, "it is at present represented by at least 250 millions of capital invested in Argentine securities." Of the peasantry he declares that they present "a splendid type of humanity.....virile, free, and fearless." We need hardly say that, coming from Sir Thomas Holdich, the book contains interesting contributions to biology, geography, ethnography, and palæontology, and the photographs of the Indians are among the best that we have seen. The type is unmistakably the same in the extreme south of Patagonia as in the extreme north of the American continent. The costume has changed for the worse, and although Sir Thomas Holdich politely declares that the Indians wear the usual hat of South America, in many cases it is uncommonly like a billy-cock. Remembering the great controversy that once raged in our pages about the existence of lakes with two outlets, we note an interesting account of a connexion with the Atlantic and Pacific of a glacier stream, which forms lakes, though not at the particular point of parting. In the long and full account of the Welsh colonies Sir Thomas Holdich remarks that their people style the locusts grasshoppers. This comes, probably, from their knowledge of the English Bible, for, though Welsh-speaking, they are a chapel-going people, acquainted with both tongues. Another set of great Bible-readers, the Mormons, also invariably referred in their early history to the locusts of Utah as grasshoppers.

THE newspapers have professed to tell us so many things about Princess Catherine Radziwill that it was with some prejudice that we opened *My Recollections* (Isbister). There is little "scandal" in the book, and its gossip is rather history of our times than autobiography. A good deal of the volume throws light on the affairs of Germany and of Russia between 1870 and 1900, and it is more accurate and informing than are most works of the kind, and is also readable and suited to the general public. The editing or arrangement is defective, and the repetitions remind us of those of Madame Junot, Duchess of Abrantes. The excessive importance attached by the author to the loss of a temporary entry into Constantinople by the Russian army at the time of the Treaty of San Stefano is exaggerated in face of the fact that the Russians held garrison in the Turkish capital at the time of the advance of Mehmet Ali. The death of Prince Rudolph of Austria is no longer shrouded in "an impenetrable mystery." It is misleading to say that Skobelev was "cut off.....by an implacable

disease." The maiden name of the daughters of the seller of "the Berdan rifle" to the Turks is wrongly spelt in the text. A few errors of this description do not spoil what is in fact a book worth reading.

IN *Honorius's Patchwork*, with illustrations (Chapman & Hall), faint impressions of sundry books of the moment rather than strong impressions of its own are conveyed. The influence of "pot-pourris," German gardens, and other gardens may have something to do with its existence. The plea given on the first page is a friend's exhortation to take up a pen and write quickly. "They," says the anonymous author, "are always exhorting me to write something," and proceeds to discourse of books, of nature, of platonic and family affection, of the relief of Ladysmith, even of the funeral of the late Queen. A somewhat obvious air pervades most of the volume. When all is read that is there to be read, one does not seem to have advanced in any way.

Mother's Little Girl, by Ethel Turner (Ward, Lock & Co.), is a short story of life at the Antipodes. The young couple with high principles, unlimited children, and an income of 3l. a week, supplemented by occasional doles from a wealthy brother-in-law, do not appeal to the public sympathy so much as they did in the days of Miss Yonge's popularity, and when the brother-in-law aforesaid offers to adopt one of the babies (the sixth in ten years) we scarcely regard this infringement of parental rights with quite the degree of horror which Mrs. Curlew considers appropriate to the occasion. But though the pathos is sometimes a little forced, there is both humour and reality in those portions of the story which depict the domestic life of a large family in straitened circumstances, and the fact that the scene is laid in Australia gives a pleasing sensation of novelty.

MR. LOUIS CRESWICKE has done good work in the past, but we do not feel sure that he will succeed in his four-volume (illustrated) *Life of the Right Honourable Joseph Chamberlain*, of which the first volume reaches us from the Caxton Publishing Company. Mr. Creswicke has not yet come to the most difficult portion of his book, but it contains too much long quotation of a slightly indiscriminate description to please us fully.

MR. COGHLAN's eminence as a statistician is so unquestioned that we have always welcomed the receipt of the annual volume of his "The Seven Colonies of Australasia." This time it is called *A Statistical Account of Australia and New Zealand*, and is published at Sydney for "1902-3," by the authority of the Government of New South Wales and of the Commonwealth, in the present year. This tenth issue is more descriptive and less historical than have been the former volumes. The scope of the tables is, of course, the same as usual.

King Leopold's Rule in Africa is the title of Mr. E. D. Morel's volume, published by Mr. Heinemann during the absence of the author in the United States, to which he has gone with the idea of bringing official America into line with official Britain on Congo atrocities, condemned as severely by American as by English opinion. Of the two men who have done the most to bring home to the public both the truth of and the responsibility for Congo horrors, Mr. Fox Bourne is the more skilled and the more literary, Mr. Morel the more eloquent. The men are friends; they work without jealousy to the same end, and the admirable volume of Mr. Fox Bourne, "Civilisation in Congoland," is quoted and praised in Mr. Morel's pages. There has recently been some sign of an effort to enlist Catholic sympathy for King Leopold, and to

attack those by whom he is impeached for prejudiced or calculating Protestantism. Careful perusal of the case will convince any fair-minded man, of any creed or country, that the charge of sectarian spite is as baseless as was that previously made by the Congolese hirelings that the whole movement was a Liverpool agitation against trade rivalry.

MR. GILBERT's now classic *Bab Ballads*, with which are included *Songs of a Savoyard*, have reached a sixth edition, which is excellently printed and produced by Messrs. Macmillan. The book includes the author's own clever illustrations.

MESSRS. BELL have added the Psalms of David in the Prayer-Book version to the little leather volumes fitted to go inside their pocket-books. This edition is both compact and elegant.

STEVENSON's *Treasure Island* and *Island Nights' Entertainments* make a welcome appearance in the "Pocket Edition" of Stevenson (Cassell), being neat, handy, and capably printed.

A GENERATION which crowded to see Mr. Barrie's play of 'Quality Street' ought certainly to read *Cranford* in Messrs. Dent's charming new issue. Mr. C. E. Brock has been bold enough to supply coloured illustrations, and has come off very well in a difficult task.

THE *Cambridge University Calendar, 1904-5* (Bell), is out, an admirably complete and accurate record. Signs of the times are seen in the heading 'Advanced Student' added to the Tripos Lists.

MESSRS. HOUGHTON, MIFFLIN & Co., of Boston and New York, have published in the "Cambridge Edition" *English and Scottish Popular Ballads*. The collection is based on Prof. Child's monumental labours, and as it is carefully edited in a compact volume, which gives a good idea of variants and sources, will be a very useful addition to the scholar's library.

MESSRS. BELL send us two important reprints. Many readers and students will welcome a new edition of Dr. J. H. Rose's masterly *Life of Napoleon I.*, in 2 vols. We are pleased to see the rapid success of the book, which reached its third edition at the beginning of last year, and now appears in a cheaper and revised form. The same firm also send us the first two volumes of Mr. Wheatley's recension of *The Diary of Samuel Pepys* in a cheaper edition. Mr. Wheatley has easily distanced all previous editors both in the completeness of his matter and his annotations, and there is little doubt that this new classic edition of a classic will be a great success. The whole is to be complete in eight volumes.

MR. T. N. FOULIS has sent us two charming booklets in a new series of "Little Prose Masterpieces," *Rab and his Friends* and *Wandering Willie's Tale*. They are to be had in various bindings, and are pretty in the cheapest at sixpence.

We have also received three of *The De La More Booklets* which contain passages from Carlyle, Emerson, and Goethe on Shakespeare. They represent a good idea well carried out.

LIST OF NEW BOOKS.

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- Ainger (A.), *The Gospel and Human Life*, cr. 8vo, 6/
 Browne (Sir T.), *Christian Morals*, 4to, boards, 21/ net.
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 Westcott (B. F.), *Peterborough Sermons*, cr. 8vo, 6/

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THE QUARTO EDITION OF THE BISHOPS'
BIBLE OF 1569.

Trinity College, Cambridge, October 10th, 1904.

IN an article on the 'English Versions of the Bible,' by Dr. J. H. Lupton, in the extra volume of Dr. Hastings's 'Dictionary,' p. 251, col. 1, there are statements made with regard to the second edition of the Bishops' Bible, printed in quarto by Jugge in 1569, which apparently can only be accounted for by supposing that Dr. Lupton has mistaken one or more of the editions of the Great Bible printed in quarto by Cawood in 1569 for the Bishops' Bible of that year. Not one of the nine passages quoted by him as from the Bishops' Bible of 1569 is to be found in that edition. After looking for them in vain in my own copy, which is perfect, I thought that perhaps some other might contain them; but the copy in the library of the Bible Society and the two copies in the British Museum agree with mine.

The grotesque renderings in Matthew xxviii. 14, "We will make you careless," and Matthew xxi. 38, "Let vs season vpon his inherit-

ance," appear for the first time in the folio of 1572, and are not in the 1569 quarto at all.

The other seven readings which are given by Dr. Lupton, for the purpose of showing that "while corrections (of whatever value) were freely admitted into the second edition of 1569, the third of 1572 went back in many particulars to the first," are all the readings of the Great Bible, and are to be found in any of Cawood's editions of 1569, but not in the Bishops' Bible of that year printed by Richard Jugge.

WILLIAM ALDIS WRIGHT.

JOHN DRYDEN'S FIRST FUNERAL.

October 8th, 1904.

SINCE my communication under the above heading in your issue of August 27th last I have been endeavouring to obtain some further trustworthy information, more particularly from the original MS. annals of the Royal College of Physicians of London; but owing to the absence on vacation of the Registrar, who has charge of that record, there has been some little unavoidable delay in the matter.

Dr. Liveing has, since his return from the Continent within the last few days, himself searched the annals, and most courteously given me a transcript (as below) of the only entry therein which refers to the poet:—

Comitiis Cesarijs Ordinarijs

Maij 3. 1700.

Present, Sir Tho: Millington Pres^t. Dr. Churilton, Dr. Collins, Dr. Hulse, Censors. Dr. Gill, Register. At the request of several persons of quality, that Mr. Dryden might be carried from the College of Physicians [in Warwick Lane, London], to be interred at Westminster, it was unanimously granted by the President and Censors.

Royal Coll. of Physicians, London.
Annals, vol. vii. p. 155.

I am informed that this extract has been printed in Johnson's 'Life of Dryden,' and also in Dr. W. Munk's 'Roll of the College of Physicians,' vol. i. p. 501. Some additional particulars are there given by Dr. Munk in his memoir of Dr. Samuel Garth, and also in his 'Short Account of the College,' vol. iii. p. 331 of the 'Roll'; but these, as Dr. Liveing thinks (and I quite agree with him therein), do not rest on the authority of the Annals. It is said, e.g., that Dryden's body was embalmed at the College, and there lay in state till May 13th, apparently on the authority of Sir Walter Scott's 'Life of Dryden,' 8vo, Edinb., 1864, p. 371.

Any further authentic particulars will probably be found in some MS. diary or note-book, or in original private "news" letters, of the period.

I would add the following (unfortunately omitted in my last) from contemporary newspapers:—

"London, April 30.—John Dryden, Esq; the famous Poet, lies a dying."—*Post Boy*, Tuesday, April 30th, 1700.

"Advertisement.—The Nine Muses: Being Poems Written by so many Ladies upon the Death of the late famous John Dryden, Esq; Price 1s. Printed for R. Basset at the Mitre in Fleetstreet."—*Ibid.*, Saturday, October 5th, and Saturday, October 12th, 1700.

WILLIAM J. HARVEY.

THOMAS LODGE AS AN IMITATOR OF THE
FRENCH POETS.

University College, Aberystwyth.

LODGE does not enjoy, I am aware, a very great reputation for originality, and several of his poetic compositions have already been shown to be merely refashionings or imitations of certain of Desportes' pieces. Thus it is well known that the sonnet "Si je me siez à l'ombre" ('Œuvres,' ed. Michiels, p. 68) was utilized by Lodge for three separate poems; that the Lover's Vow in 'Rosalynde' ("First shall the heavens want starry light") is a free adaptation of the sonnet "On verba défailir

tous les astres aux cieus" ('Œuvres,' p. 110); that the pretty lyric, "The earth late choked with flowers," in 'Scilla's Metamorphosis,' is a translation of the first two dozen lines or so of

La terre, naguère glacée,
Est ore de vert tapissée.—'Œuvres,' p. 84.

Striking as is this dependence of Lodge on a poet of secondary importance like Desportes, a number of additional examples of borrowing can be instanced, so great as to incline us to revise our estimate of Lodge as a poet. To begin with 'Scilla's Metamorphosis,' the piece 'In Praise of the Country Life' ("Most happy blest the man that midst his cuntry bowers") is a servile translation—in exactly the same number of lines (ninety), and with only a very slight change in form—of the opening chanson of Desportes' 'Bergeries' ('Œuvres,' p. 431):—

O bien-heureux qui peut passer sa vie
Entre les siens franc de haine et d'envie;

the dainty song "I will become a hermit now" follows closely, with change of form, one of the sonnets in 'Diane,' "Je me veux rendre hermite, et faire penitence" ('Œuvres,' p. 71); and the poem beginning "Wearie am I to weary gods and men" is a faithful adaptation, with the omission of some dozen lines and a slight divergence in the arrangement of the rhymes, of another piece from the 'Bergeries,' of which the opening line is "Je suis las de lasser les hommes et les dieux" ('Œuvres,' p. 451). In 'Phillis' the imitations from Desportes are not quite so numerous; apart from the sonnet "If so I seeke the shades, I presently do see," already detected, No. xxxvii. ("These fierce incessant waves that streame along my face") is a literal rendering of "Ces eaux qui, sans cesser, coulent dessus ma face" ('Œuvres,' p. 33), while the next sonnet, "Who lyves inthrall to Cupid and his flame," is also very closely modelled on another of the sonnets in 'Diane,' "Celuy que l'amour range à son commandement" ('Œuvres,' p. 27). In 'Rosalynde' the change of form in 'Saladyne's Sonnet' ("If it be true that heavens eternall course") does not prevent us from identifying it with yet another sonnet of the same collection, namely, that beginning with the words "S'il est vray que le ciel ait sa course eternelle" ('Œuvres,' p. 30). The same artifice was attempted for the "sonnetto" which Phœbe sends to Ganymede along with her missive:—

My boats doth passe the straights
Of seas incontinent with fire.

It is merely a refashioning of "Ma nef passe au detroit d'une mer courroucée" ('Œuvres,' p. 40), which Desportes himself had copied from Petrarch's "Passa la nave mia colma d'oblio." As Lodge is known to have been familiar with the Italian poets (witness his acknowledged translations or adaptations of certain sonnets of Dolce, Martelli, and Pascale), one might suppose at first sight that his model in this case was also Petrarch; but a closer examination shows clearly that his immediate source was the French poet.

In view of this wholesale plundering, it seems a little strange that Lodge should have thought fit to draw the attention of his readers to Desportes in a well-known passage of 'A Marguerite of America.' He may possibly have reckoned that by adopting this bold course he would avoid suspicion. However that may be, Lodge's dependence on Desportes did not escape the attention of his contemporaries. Unless I am much mistaken, the dedicatory sonnet to Drayton's 'Idea's Mirrour: Amours in Quatorzains' (1594) contains a clear allusion to his predatory habits, and more particularly to his numerous loans from Desportes' poems. Borrowing a phrase of Sidney's 'Astrophel and Stella' (Sonnet 74), Drayton says in the concluding lines:—

Yet these mine owne: I wrong not other men,
Nor traque further then thys happy Cyme,
Nor slich from Fortes, nor from Petrarch's pen,
A fault too common in thys latter tyme.
Divine Syr Phillip, I avouch thy writ,
I am no Pickpurse of another's wit.

But Lodge did not confine his attention to the author of 'Diane.' It has already been pointed out, I believe, that Sonnet 33 of 'Phyllis,' "When first sweete Phyllis whom I must adore," was derived from Ronsard's "Quand au premier la dame que j'adore" ('Œuvres,' ed. Blanchemain, i. 20). This, however, is not the only case; several other sonnets in 'Phyllis' are copied more or less closely from Ronsard's 'Amours.' Thus, No. 9 ("The dewie-roseate morne had with his haire") corresponds to No. 94 of Ronsard ("De ses cheveux la rousoyante Aurore," 'Œuvres,' i. 54); No. 22 ("Faire art thou Phyllis, I so faire, sweet mayd") is based, though rather loosely, on No. 183 ("Son chef est d'or, son front est un tableau," 'Œuvres,' i. 104); No. 30 ("I doe compare unto thy youthley cleare") is a free translation of No. 131 ("Je parangonne à ta jeune beauté," 'Œuvres,' i. 73), while in No. 34 ("I would in rich and golden coloured raine") we have a close rendering of the famous "Je voudrais bien, richement jaunissant" ('Œuvres,' i. 13). The sonnet "A thousand times to thinke and thinke the same" (No. 32) is likewise not original, but copied from No. 22 ("Cent et cent fois penser un penser meisme," 'Œuvres,' i. 14). It is true that Ronsard filched it from Bembo, but in this case again it is clear that Lodge's model was the French and not the Italian poet. The same remark applies to No. 35 ("I hope and feare, I pray and hould my peace"), borrowed direct from Ronsard's "J'espère et crains, je me tais et supplie" ('Œuvres,' i. 8), which itself is an adaptation of "Amor mi sprona in un tempo et affrena," one of the most widely imitated of Petrarch's sonnets in the sixteenth century.

This liberal and unacknowledged borrowing from the chief of the *Pléiade* gives much more point than has hitherto been thought to Nashe's hit (in 'Tarlton's News out of Purgatory'), who, with the object of casting ridicule on Lodge, introduces a parody of the Montanus sonnet from 'Rosalynde,' with the superscription "Ronsard's description of his Mistress," though I may say that I have not succeeded in tracing back that particular poem to Ronsard.

L. E. KASTNER.

THE MS. COLERIDGE-ESTLIN LETTERS.

5, Oak Grove, Cricklewood, N.W., Oct. 17th, 1904.

COLERIDGE's letters to the Rev. John Prior Estlin, LL.D., Unitarian minister, Bristol (see Gillman's 'Coleridge,' 1838), have been bequeathed to the museum trustees in that city by Miss Mary Anne Estlin, the doctor's granddaughter. This lady, who died November 14th, 1902, had the letters in her custody some half century, in succession to her father, the minister's son, the well-esteemed and philanthropic surgeon John Bishop Estlin; and her legacies and the other matters concerning her estate being now finally settled, her interesting bequest passes to a place where it is accessible to the public.

This is one more debt owing by the Bristol citizens to the Estlin family, and the propriety of it can be acknowledged, spite of a regret that the word "British" had not preceded "Museum" instead of "Bristol."

JENNETT HUMPHREYS.

Literary Gossip.

MISS GABRIELLE FESTING, the author of 'John Hookham Frere and his Friends,' &c., has drawn upon the romantic histories of the Rajputs, as recorded in Tod's almost forgotten 'Annals of Rajasthan,' in order to retell some of the most striking stories of Indian love and chivalry. The resultant

volume will be published by Messrs. Smith, Elder & Co. next Wednesday under the title 'From the Land of Princes,' with an introduction by Sir George Bird-wood, who is an intimate friend of Miss Festing's father, General Festing.

IN the *Cornhill Magazine* for November 'Australia,' by Mrs. B. R. Wise, wife of the Acting Premier of New South Wales, is the fifth subject of "Household Budgets Abroad"; while for his "Historical Mystery" Mr. Lang selects the story of 'Saint - Germain the Deathless.' Mrs. Frederic Harrison relates many interesting experiences of her 'Visits to Paris after the Great War,' and Mr. Michael MacDonagh describes the ways of authors in 'The Throes of Composition.' Poetry is represented by Mr. A. F. Wallis's 'Epic of the Express,' while Miss Jane Barlow contributes a short Irish story called 'A False Start.' 'Autumn in Cassiar,' by Mr. C. Philipps-Wolley, describes a hunting trip in the Canadian North-West; and the Rev. H. G. D. Latham traces the growth and career of a boy in a London slum.

THE November *Blackwood* contains a poem by Mr. Alfred Noyes, entitled 'In Time of War'; 'Some Punjab Frontier Recollections,' by Col. G. K. Scott Moncrieff; and a sketch by Mrs. J. H. Skrine, 'Madam: a Lady of the Moorland.' Other contributions are 'The House with the Tree,' by Mr. J. S. Clouston; 'Free-Feeders and the Empire'; and 'The Vrouw Grobelaar's Leading Cases,' by Mr. Perceval Gibbon.

MR. JAMES DOUGLAS's long-expected volume, 'Theodore Watts-Dunton: Poet, Novelist, Critic,' promises to be one of the most interesting books of the year. For many years Mr. Watts-Dunton has been urged to collect or select his critical essays, and has never yet been prevailed upon to do so. He has now given Mr. Douglas permission to make a selection from them, and also from the poems. Mr. Douglas has connected Mr. Watts-Dunton's critical writings with his imaginative work, showing that his critical system preaches in a ratiocinative form the same peculiar, but now fast-spreading doctrine which is artistically enunciated in 'Aylwin' and 'The Coming of Love'—namely, "the Renaissance of Wonder" in the human mind. The selections from the critical and imaginative work have been made so as to present this doctrine for the first time as a whole. The book will also contain brief reminiscences of a few of Mr. Watts-Dunton's friends. The numerous illustrations will include photographs of interiors and art treasures at "The Pines," which have been taken specially for the volume. It will be published next month by Messrs. Hodder & Stoughton, and will also be issued simultaneously in New York by Mr. John Lane.

AMONG Mr. Murray's new announcements are Essays by the late Lord Salisbury, contributed to the *Quarterly Review*,—Innocents' Day: Addresses by the late Dean Bradley,—and The Life of Sir James Graham (1792-1861), edited by Mr. C. S. Parker. In Theology he is publishing The Eternal Saviour-Judge, by the Rev. J. L. Clarke,—The Life of Christ, by Canon J. J. Scott,—A Manual of Apologetics, by the Rev. Charles Harris,—and The Spiritual

Efficiency of the Church, by the Bishop of Worcester.

MR. FISHER UNWIN will publish before long a volume of 'Old Tales from Rome,' by Miss Alice Zimmern, author of 'Old Tales from Greece.' The object of the book is to tell in simple language the legendary story of Rome, from the fall of Troy and the wanderings of Æneas to the time when legend is merged in history.

DR. JOHN TODHUNTER writes:—

"As I had not seen Mr. Frederic Smith's book of lyrics, I was not aware that he had already adopted the title 'A Chest of Viols,' which I had intended to use for my own volume of poems on musical themes, just about to appear in Mr. Elkin Mathews's 'Vigo Cabinet' series. This will now be entitled 'Sounds and Sweet Airs.'"

WE notice with pleasure that Messrs. Heffer & Son, of Cambridge, announce a heliogravure reproduction of a photograph of Stevenson taken by the late A. G. Dew-Smith. In view of the unsatisfactory character of the available portraits of Stevenson, and the admirable work we have seen by his friend the photographer, we hope, at last, for a more pleasing likeness than any of those before the public.

MR. ARTHUR C. BENSON has undertaken to write a life of Walter Pater for the new series of "English Men of Letters."

THE Hakluyt Society has three publications in the press:—Sir Martin Conway's 'Early Dutch and English Voyages,' and Sir Richard Temple's 'The Countries round the Bay of Bengal,' from an unpublished MS., 1669-79, by Thomas Bowrey, both provided with a bibliography, illustrations, and maps; and Dr. Glanville Corney's 'Four Narratives of Voyages, undertaken by order of the Viceroy of Peru, in the Pacific, with detailed accounts of Tahiti and Easter Island,' 1774, with a bibliography, illustrations, and notes, 4 vols. In the list of twelve other works undertaken by editors the most important is Sir Henry Yule's 'Cathay and the Way Thither: Mediæval Notices of China previous to the Sixteenth Century,' 2 vols., originally issued by the Hakluyt Society in 1866, and long since out of print, now to be edited by Prof. Henri Cordier, of Paris, whose new edition of Marco Polo appeared last year. Other works promised are 'The Travels of Peter Mundy in India, 1628-34,' edited from an unpublished MS., by Sir Richard Temple; 'An Abstract of, and Index to, the First Series, Vols. I.-C., of the Hakluyt Society's Publications,' by Mr. William Foster and Mr. Basil Soulsby; John Jourdain's 'Journal of a Voyage to the East Indies, 1608-17' (Sloane MS. 858, British Museum), also edited by Mr. Foster; and Fra Cassiano Beligatti's 'Account of Tibet in the Eighteenth Century,' edited from the Macerata MS. by Prof. R. Norton, of Rome, and Mr. Soulsby.

MR. O. M. EDWARDS is making preparations for publishing two series of volumes relating to the history and literature of Wales, to be uniform in size with the volumes of Welsh classics which he has already issued. One series will be devoted to studies of various periods of Welsh history, and to unpublished material relating to the same. The other will con-

list of books of reference, such as a handy Welsh dictionary, based on that of Dr. John Davies of Mallwyd, and intended for the use of students of mediæval Welsh; a biographical Welsh dictionary; a short history of Welsh literature; and a volume on the geology and geography of Wales.

WE are sorry to hear that Mrs. Voynich, the well-known novelist, has been lying very seriously ill at her house in St. Peter's Square for the last six weeks, having contracted typhoid fever on a holiday in Wales. The illness has at last taken a favourable turn, which we hope will soon lead to convalescence. Her new novel, 'Olive Latham,' is being translated into French, Swedish, Italian, and Polish, and 'The Gadfly' is now appearing in a French dress.

At the Dun Emer Press, Dundrum, County Dublin, Miss Elizabeth C. Yeats is reviving the craft of artistic printing. She has already published 'In the Seven Woods,' by her brother, Mr. W. B. Yeats; 'The Nuts of Knowledge,' by A. E., both out of print; and 'The Love Songs of Connacht,' by Dr. Douglas Hyde; and now announces for December a new version of the stories of Red Hanrahan, from 'The Secret Rose,' by Mr. Yeats. This will be followed by a selection from the poems of Lionel Johnson and other books. The pages are printed on a hand press by Miss Yeats, and the whole work is done by women.

THE November number of *Macmillan's Magazine* contains 'Recollections of a St. Andrews Man'; and 'The Case for a Redistribution Bill,' by Mr. F. St. John Morrow. Sir Andrew Reed, who was for forty-one years an officer in the Royal Irish Constabulary, urges the adoption of probation laws for the reformation of criminals, similar to those in certain States of the American Union; and there is a paper on 'Rome before 1870.'

THE third edition of Mr. Douglas Ainslie's poem 'John of Damascus' has been transferred from the Unicorn Press to Mr. Humphreys, of Messrs. Hatchard's, Piccadilly, from whom alone it is now obtainable.

CHRISTOPHER HARE writes:—

"With regard to my book about the 'Ladies of the Italian Renaissance,' which you reviewed last week, will you allow me to say that the well-known letter of Alexander VI., to which you allude, was signed by him 'Hadrianus'? You will find it so written in the important series of original Italian documents given in the great work on Lucrezia Borgia by the historian Gregorovius in his first edition."

The signature may be that of Alexander's secretary.

THE November number of *Temple Bar* contains a paper on 'Kit Smart,' by Mr. Kirkby Hill; 'Further Rambles with an American,' amongst the literary associations of Scotland, by Mr. Christian Tearle; 'The Broads in Winter,' by Mr. W. J. Batchelder; a curious encounter in 'The Black Creek Swamp,' related by Major-General D. O'Callaghan; and 'A Diary of the Seventeenth Century,' by Miss Constance Spender.

THAT veteran bookseller Mr. James Thin is to read a paper before the Edinburgh Booksellers' Assistants Association next Wednesday night, entitled 'Personal Reminiscences of Booksellers and Bookselling in

Edinburgh in the time of William IV.' Another veteran, Mr. Andrew Elliot, is willing to read the paper to the gathering, should Mr. Thin be unable to do so.

MESSRS. JAMES FINCH & Co. are about to publish a series of little volumes which may prove of considerable interest to others beyond the schoolboys for whom they are intended. The object is to supply a holiday task which shall be more attractive than the ordinary pabulum, and shall stimulate the interest rather than instruct the memory. Mr. Milner writes on 'Economic History,' the Rev. J. N. Figgis on 'Christianity and History,' and Mr. Gaskoin on 'Recent Developments in the Art of War.' If Messrs. Finch succeed in producing a holiday task which will be read, they will deserve congratulations.

AFTER ten years' existence, the Booksellers' Seaside Holiday Home at Eastbourne has been finally closed, and the furniture and effects dispersed. It was found that the expenses of carrying on the home were too high, and the want of general support by the trade did not justify its further retention. We regret this, as the home has been a great boon to hundreds of assistants, their wives and families, who would not have been able to have so comfortable a residence at such low charges, had it not been for the liberality of its supporters. The capital subscribed when the scheme was started ten years ago has nearly run out.

THE death in his forty-third year is announced from Hanover of Dr. Adalbert von Hanstein, the author of the drama 'Die Königsbrüder,' of 'Die sociale Frage in der Poesie,' 'Die Frauen in der deutschen Geistesgeschichte,' 'Gerhart Hauptmann,' and other works.

THE premature death of Prof. Hardy, news of which comes from Bonn, will be felt by all students of Oriental languages, especially as he leaves unfinished his great dictionary of the Pali language. Prof. Hardy, who was born at Mayence in 1852, was originally a Roman Catholic theologian. He early turned his attention to philosophical studies, and was led by Max Müller's writings to take up the history of religion and the study of Oriental languages. He was for many years Professor of Philosophy and the Science of Religion at Freiburg i. Br. Subsequently he was appointed Professor of Sanskrit and Comparative Religion at Freiburg in Switzerland, but in 1897 he and eight other German professors were driven by circumstances to resign their posts, and Prof. Hardy finally settled at Bonn, and devoted himself to his studies. His scholarly editions of Pali texts and his learned investigations into Buddhism and Brahminism are well known to specialists, but he was also successful in winning the interest of the general public by such works as 'Indische Religionsgeschichte,' 'Buddha,' and 'König Asoka.'

A MAN of great and varied talents has passed away in Enrico Panzacchi, whose death in his sixty-third year is announced from Bologna, at the university of which town he was for many years Professor of the History of Art. There were few things at which he had not tried his hand. He was a poet;

he wrote a work on Wagner; he founded *L'Italie*, the only French daily paper in Italy; and in addition he took an active part in politics as deputy on the Moderate side, and under-secretary to the Minister of Education.

SCIENCE

Plant Geography upon a Physiological Basis.

By Dr. A. F. W. Schimper. The Authorized English Translation by William R. Fisher. Revised and edited by Percy Groom and Isaac Bayley Balfour. (Oxford, Clarendon Press.)

TO the traveller-naturalists of the nineteenth century a great debt of gratitude is due. Such books as those of Darwin, Wallace, and Hooker are still among our best authorities for the regions they severally describe, and they have a permanent historical interest as being the work of men who were feeling their way, through minute, patient, and sympathetic observation of nature, to that evolutionary explanation of natural processes which is to-day the recognized foundation of biological thought. With the passing of the evolutionary hypothesis into the common intellectual inheritance a new race of observers has grown up, with a different outlook on life, and even on the inorganic world. The world is no longer—if indeed it ever was—for the true botanist, merely a series of stations, from which new specimens can be obtained for his *hortus siccus*, but is transformed into a series of common-wealths, or plant polities, wherein different groups of plants, each made up of individuals of more or less varying individuality, live together, in complex relations with their environment and with each other. The limits of these plant associations and their distribution have in recent years proved of absorbing interest; and Dr. Schimper's great book, now presented in an English dress, along with Warming's treatise on ecological botany, summarizes the most important work which has been done along these lines.

The late Prof. Schimper came of a botanical family, and instinctively grew up a naturalist. His first love was mineralogy, but this he laid aside to take up the less static problems of vegetable histology. His brilliant laboratory research, however—which, *inter alia*, has thrown so much light on the growth of starch grains in the plant cell—did not satisfy his many-sided interest in his subject, and the naturalist in him impelled him to travel and to study not merely the living individual, but also the living group *in situ*, and all those larger problems of plant economics, if we may use the term, with which his great authority has been associated. His book on plant geography, published first in 1898, was immediately recognized as a contribution of the first importance to botanical science, and the Clarendon Press is to be congratulated on rendering it accessible to English readers.

Dr. Schimper's book is divided into three parts. The first (pp. 1-156) examines the special effects on plant life and structure of the action of water, heat, light, air, soil, and animals. The second (pp. 157-206)

deals with plant formations and guilds; the third describes the various zones and regions of vegetation (pp. 207-824). The first part is a necessary summary of the ontographical response made by different types of plants to conditions of environment. The remainder of the volume deals with the greater organic complexes and their distribution. The recognition of different orders of complexity in plant groups is as necessary as the analysis of the individual plant into organ, tissue, cell, and protoplasm. The web of plant life is divided by Dr. Schimper into three types of vegetation—woodland, grassland, and desert—and the minor divisions recognized are the plant formation, the commune, and the guild. The guild is an ecological group of plants which depends on other plants for existence—as, for example, lianas, epiphytes, saprophytes, and parasites. The term "plant commune" is not precisely defined, but is used in the sense of a sub-division of the formation. Schimper's own term is *Zusammenleben*, which is more elastic than the equivalent which is here adopted. The term "plant formation" is defined as "a community of plants determined by the qualities of the soil," which is one of its historic meanings, but on the same page (p. 161) this definition is widened by the recognition of two ecological groups of formations—

"the climatic or district formations, the character of whose vegetation is governed by atmospheric precipitations, and the edaphic, or local formations, whose vegetation is chiefly determined by the nature of the soil."

It would have added to the clearness of the work if this ambiguity in the use of the term "formation" had been avoided, even though it has the authority of Grisebach, and if the major climatically-controlled formations had been distinguished from the minor soil-determined formations by calling the latter "plant associations," a term in common use in modern works on plant geography in English.

The treatment of the third section, that on zones and regions, also brings up questions of terminology. Dr. Schimper never sufficiently thought out, as he should have done, a complete set of terms descriptive of different complexities of plant grouping, and another set descriptive of different orders of topographical complexity. This omission made the task of the translators difficult; and unfortunately they have been more concerned to find unobjectionable equivalents for the German terms taken singly than to ascertain their classical usage in relation to each other in this country. The term "zone" is justifiably used for the horizontal distribution of climatic and vegetation conditions. For the vertical zones Dr. Schimper used the term *Regionen*, following the example of a few German botanists, beginning, we believe, with Ungern, about 1852, on the ground that analogies between the horizontal and vertical distribution of vegetation might be pushed too far. Unfortunately this word has been rendered "regions" leaving no proper equivalent for *Gebiet*, which is loosely translated as "district." "District" is the equivalent, not of *Gebiet*, but of Engler's *Bezirk*, and ought only to be employed for areas less extensive than those denoted by

"region," or *Gebiet*. So much confusion is created by the inexact use of terms that it is to be regretted that in an authoritative work like the present more care has not been taken to correlate the terminology with the best established usage of geographers in this country.

The plan adopted in the detailed discussion of the vegetation of the different zones is first to analyze the climatic condition of the zone and its general effects on plant life, to give a brief survey of the flora and of the periodic vegetation phenomena of the zone, next to examine the climate, and then to describe the physiognomy of the different types of woodlands, grasslands, and deserts of the zone, with special accounts of the vegetation in different lands, and to conclude by a consideration of the edaphic influences. A special section is devoted to mountains, and another to aquatic vegetation. For all these chapters there can be nothing but praise. The raw material has been collected and combined with characteristic German thoroughness and fulness. The descriptions of vegetation, whether written by the author himself or selected from naturalists and travellers, are most graphic. Almost more remarkable and valuable are the illustrations, over five hundred in number, a very large proportion being views of typical vegetation, often exceptionally beautiful, both in subject and execution.

The work as a whole is one of the first importance, and marks a new stage in the study of the geography of plants. For its wealth of data, its rigidly scientific treatment of the facts, and its descriptions of vegetation in most parts of the world, it is without a rival. The translation has been well done, though, like most renderings from German, it retains more than is necessary of the verbosity of the original. Dr. Percy Groom contributes a brief biography of the author, who unfortunately died before he could revise the English translation. The work in its present dress is one which does great credit to all concerned in its production, and should do much to stimulate the already keen interest felt in this country in the study of plant geography.

SOCIETIES.

ENTOMOLOGICAL.—Oct. 5.—Prof. E. B. Poulton, President, in the chair.—The Rev. W. Beresford Watson, of Barbados, was elected a Fellow.—Mr. G. H. Verrall exhibited specimens of *Callicera yerburyi*, Verr., a Syrphid new to science, taken this year in Scotland by Col. J. W. Yerbury; and *C. aenea*, F., the other British species of the genus, together with three European species of *Callicera*, *C. macquarti*, *C. spinola*, and *C. porriti*, Rand.—Mr. H. St. J. Donisthorpe exhibited *Tetropium fuscum* (male and female) and *Abdera 4-fasciata*, taken by him at Market Bosworth, Leicestershire.—The Rev. F. D. Morice exhibited cells constructed by two wasps, *Polistes gallicus* and *Eumenes coarctatus*, found by him in the Balearic Islands.—Mr. A. J. Chitty exhibited specimens of the earwig *Apterogida media* (*albipennis*), found originally by Westwood, and hitherto recorded only from Norfolk. He had taken the species at Huntingfield and Charing, Kent, this year.—Mr. W. J. Lucas exhibited a living specimen of *Labidura riparia* from the shore near Christchurch, Hants, kept alive for more than a month, and fed upon fruit, meat, &c. He also exhibited a lantern-slide showing the threatening attitude assumed by this earwig when disturbed.—Prof. Hudson Beare exhibited on behalf of Mr. C. J. C. Poole specimens of *Aulonium sulcatum*, Oliv. (a beetle new to the British fauna), taken at Enfield in July, under elm-bark in burrows of *Scolytus destructor*.—Mr. W. Dannatt exhibited a specimen

of *Papilio homerus* from the Blue Mountains, Jamaica, together with coloured drawings of the larva painted by Lady Blake. He also exhibited three new butterflies: *Chlorippe godmani*, from Venezuela; *Delias hempeli*, from Gilolo; and *Monethe johnstoni*, from British Guiana.—Dr. T. A. Chapman exhibited for Mr. Hugh Main a specimen of *Arctia caja*, bred this year, which he said was a teratological specimen such as he had met with before. Immediately below the costa, the wing divided into three layers, each of which was apparently a normal wing so far as form, colour, and markings went, but which, when the insect was alive, were so closely applied to each other as to look like one normal wing until they were separated.—Mr. F. Merrifield exhibited specimens of a pod-like gall found on a terebinthine shrub in the limestone region of Auvergne, apparently those of *Pemphigus corniculatus*, Foss.—Mr. Norman H. Joy exhibited the black variety of *Bledius taurus*, Germ., taken at Wells, Norfolk; *Bledius femoralis*, Gyll, from Wokingham, Berks, a species that had not been taken in the British Isles for over fifty years; *Polydrusus sericeus*, from Hampshire; *Neuraphes carinatus*, Mull., from Bradford, near Reading; a small form of *Dyschirius politus*, Dej., taken at Bridlington and at Wokingham; and a *Rhizotrogus* (? species) taken in some numbers flying by day near Streatley, Berks.—Dr. F. A. Dixey exhibited some preparations of the scent of male Pierine butterflies, and read a note describing them.—Mr. H. J. Turner exhibited living examples of the larva of *Phorodesma smaragdaria* from the Essex marshes. He also contributed notes on the life-histories and living larvae and cases of several Coleophoridae, including *C. vibiella*, a species which, although generally distributed on the Continent, has been recorded from only a few English localities.—Mr. G. J. Arrow read a paper on 'Sound Production in the Lamellicorn Beetles.'—Prof. C. Aurivillius communicated a paper on 'New Species of African Striphnapterygidae, Notodontidae, and Chrysapellonidae in the British Museum.'—Mr. A. H. Swinton communicated a paper on 'The Droughts and Weather, and Insect Increase and Migration.'—Mr. E. Ernest Green communicated a paper on 'Some New Mosquitoes from Ceylon,' by Mr. F. V. Theobald.

BRITISH NUMISMATIC.—Oct. 12.—Mr. P. Carlyon-Britton, President, in the chair.—The President announced that the King of Italy had accepted the position of a Royal Member. Twenty-seven ordinary members and one under chapter ii. rule 5 were elected, and thirty-one applications for ordinary membership received. The Hon. J. H. Choate, American Ambassador, was proposed as an Honorary Member.—It was announced from the chair that the total of members and candidates had now reached 506, but that after deducting Royal and Honorary Members, three losses sustained through death, and peers, privy councillors, and some others who, under the rules, are additional to the limit of 500 ordinary members, there still remained fifteen vacancies for ordinary members. An additional ordinary meeting for Wednesday, November 16th, was fixed, and a formal ordinary meeting was appointed for November 30th, to be followed by the anniversary meeting.—Exhibitions: By the President, a PACY type penny of Edward the Confessor, struck at Cricklade, and reading on the reverse +ÆLFINE ON ERO, and a rare Hiberno-Danish penny resembling that illustrated in Lindsay, Supplement, plate 3, No. 60, by Mr. Fletcher, two silver gaming tickets, inscribed "Cocoa Tree" and "Brooke's" respectively on one side, and "One guinea" on the other side, used in the early part of the nineteenth century, and a specimen of the handsome medal in silver struck by the City of London Corporation to commemorate the raising and equipment of the City Imperial Volunteers.—by Mr. Ogden, a penny of the second issue of Henry II., reading +IOAN. ON. SANTE (St. Edmundsbury), and a piedfort of Edward III. of the London Mint, weighing, although perforated, 35 grains.—by Mr. Loveday, a royal of Henry Darnley and Mary, Queen of Scots, dated 1565, countermarked with a thistle, and being the only known specimen in addition to that in the British Museum, which has hitherto been supposed to be unique.—by Mr. Wells, an early British silver coin, having on the obverse the head of Janus, and on the reverse a horse to right and the letters ADV; a scæta in bronze found near Lakenheath, Suffolk, being a variety of that figured in B. M. Cat., Plate I., No. 6; a Stamford penny of Æthelred II., reading +LEOFFINE MQO STAN, of Hawkins 205, with an omega in the field; a penny of William I. (Hks. 234), reading +GODPINE ON ANT (for either Southampton or Northampton); and a fine silver medallion of Valens, found at Duston, near Northampton.—by Mr. A. H. Baldwin, a halfpenny of Victoria, dated 1861, on a thick nickel flan, weight

105 grains, unpublished in this metal, — by Mr. Hamer and Mr. Baldwin, series of tokens showing that certain specimens regarded by Atkins as from separate dies are in reality from the same dies in different stages of wear, — and by Mr. H. M. Reynolds, the original Dover penny of William II., from which Hks. 249 was engraved, reading +LIFPIN on DFR. from the Cuff collection. — Mr. Bernard Roth exhibited a series of eight complete circular clippings of shillings of Elizabeth, James I., and Charles I., from a find in Southwark which took place some years ago. Mr. Roth read a note on these, and practically demonstrated their method of production by means of a tool which is known as "a tinman's bent snips," and is employed for cutting sheet tin or iron. — The paper of the evening was by Major A. B. Creeke upon 'The Regal Scantaa and Stiya Series of Northumbria.' — Mr. Rickwood's paper on 'The Colchester Hoard' was held over until November 16th. — Presentations to the library and cabinet of the Society were made by Mr. Hamer, Mr. Hudleston, Lieut.-Col. Morrison, and Messrs. Spink & Son.

MEETINGS NEXT WEEK.

MON. Royal Academy, 4.—'The Essential and Distinctive Characters of the Human Skeleton,' Prof. A. Thomson.
TUES. Royal Academy, 4.—'The Bones and Muscles of the Trunk,' Lecture I., Prof. A. Thomson.
FRI. Physical, 5.—'An Interference Apparatus for the Calibration of Extensometers,' Messrs. J. Morrow and E. L. Watkins; 'A Sensitive Hygrometer,' Dr. W. M. Thornton; 'Note on a Property of Lenses,' Dr. G. E. Allan.

Science Gossip.

MR. MURRAY'S new announcements include 'Ten Lectures on the Biochemistry of Muscle and Nerve,' by Dr. W. D. Haliburton; 'Bird Life and Bird Lore,' by Mr. Bosworth Smith; and a cheap edition of Smiles's 'Lives of the Engineers.'

THE death is announced from Dresden of the eminent chemist Dr. Clemens Winkler, for many years Professor of Chemistry at the School of Mines of his native town, Freiberg. To Dr. Winkler was due the discovery of the element "Germanium." He was the author of a number of valuable works, among them 'Anleitung zur chemischen Untersuchung der Industriegase,' 'Die Maszanalyse nach neuem titrimetrischen System,' &c.

To the *Lancet* of October 15th Dr. Robert Jones, principal medical officer of the London County Asylum at Claybury, contributes a long letter, which deserves attention. He says that Sir James Crichton-Browne suggested to him that the less powerful radio-active bodies might be tried for the cure of general paralysis of the insane, especially as all attempts at the cure of that malady have been ineffectual. Dr. Jones consulted with authorities on these matters, and as a result decided to use thorium hydroxide, which is reputed to be a million times less active than radium. Acting on the suggestion of Dr. Mackenzie Davidson, Dr. Jones selected a melancholy patient, the subject of general paralysis of the insane, aged twenty-eight, and had a specially devised cap made, into which was sewn 500 c.c. of thorium hydroxide. This was worn night and day, and though the case was regarded as unfavourable, he was discharged three months after admission "recovered," and subsequent reports of him have been most encouraging. Dr. Jones's justification of his trial of the substance is to be found in his words, "Where all is blank there is room for the pursuit of novelties." He does not, however, attach very great weight to one case.

THE *Lancet* for the current week has an interesting note on the occurrence of cases of insanity during the war now in progress. The reported escape of two insane fugitives from Port Arthur to Chifu led the *Novosti* to publish an interview with the well-known Russian alienist Dr. Tchetchott on the subject. It appears from this that a medical certificate from a private specialist is not valid to excuse a conscript from service. An epileptic, also, must go with his regiment unless the evidence of two witnesses is adduced as to his having had fits, in addition to the medical man's cer-

tificate. The scarcity of cases of mental breakdown under the severe struggle is therefore regarded as a tribute to the Russian psychic vitality. It is pointed out that there were many cases of insanity during the siege of Paris.

MR. STANLEY WILLIAMS, of Hove, Brighton, noticed the registration of a star on a photograph taken on the 20th ult., which will be reckoned as var. 159, 1904, Pegasi. It was then of about the ninth magnitude, though not found on many previous plates, some of which show stars down to the thirteenth magnitude. On the 3rd inst. Mr. Williams observed it visually with a 6½-inch reflector, and estimated it about a quarter of a magnitude fainter than B.D. +29°.4655 (9.1 magnitude). "It appeared," he says, "to be of an intensely red colour, almost crimson, not unlike Nova Persei when very red on a small scale. It seems not impossible, therefore, that this object may be a Nova."

Consulting the Königstuhl plates, Dr. Götz found that it had been twice registered, on August 6th and 8th respectively. On the former the magnitude was a little brighter, and on the latter a little fainter, than B.D. +29°.4653 (9.2 magnitude).

THREE more new small planets are announced from the Königstuhl Observatory, Heidelberg: two of these were registered by Dr. Götz on the 3rd and 10th inst. respectively, and one by Prof. Max Wolf on the 9th.

FOUR new variable stars have been detected by Madame Ceraski whilst examining photographic plates taken by M. Blajko at the Moscow Observatory. The first of these (var. 157, 1904, Aurigæ, and = B.D. +46°.1089) varies between 9.5 and 10.5 magnitude; period unknown. The second (var. 158, 1904, Ophiuchi) was of the 10th magnitude on August 1st, 1899, but of only the 12th from May, 1900, to May, 1901; of nearly the 10th again in August, 1901; of the 11th in September that year, and on two occasions when it was registered in 1903; and of only the 12th in August this year, whilst in September it was certainly below 12½. The third (var. 160, 1904, Cassiopeiæ) varies between the 10th and 12th magnitudes. The fourth (var. 161, 1904, Vulpeculæ) was noticed in the photographs to change rapidly from 9.5 to 10.5, but M. Blajko, by visual observations on the 2nd and 3rd inst., found it to be as bright as about 8½ magnitude; it is reddish in colour, and is numbered +26°.3741 in the Bonn Durchmusterung.

WE have received the eighth number of vol. xxxiii. of the *Memorie della Società degli Spettroscopisti Italiani*, containing papers on the minimum of solar spots in 1901, on spectroscopic examinations of the products of volcanic eruptions (particularly from those of Etna in 1892), and on the relative transparency of the air from observations at Catania during the years 1901-3.

FINE ARTS

ARCHÆOLOGICAL NOTES.

M. FOSSEY'S 'Manuel d'Assyriologie' promises to be an encyclopedic work which—if it carry its promise into effect—will leave hardly anything to be said on the subject with which it concerns itself. It is to be completed in nine volumes, of which only one has yet appeared, although its successor is in an advanced stage of preparation. The first volume has already gained the Prix Bordin of the Académie des Inscriptions, and may possibly be noticed at greater length in another part of the *Athenæum*. It deals with the history of the excavations in Western Asia, in which we are glad to see that ample justice is done to the pioneer work of English explorers, with the decipherment of the

cuneiform inscriptions, and the origin and history of the cuneiform script. It is abundantly equipped with plans and a map, and contains, among other good features, a full bibliography and index. The second volume will be devoted to the Sumerian and Assyrian languages, and then will come volumes on the monuments, the geography, the history, the religion, the law, and the arts and sciences of Western Asia, with a concluding volume on the extent of the influence of Babylonia on later times.

Three more parts of the 'Cuneiform Inscriptions' of the British Museum are now nearly ready, and will be issued in a few weeks. One of them will be devoted to omen-tablets, and the other two will contain a great number of lists of the kind once called "syllabaries," consisting of Sumerian or archaic Assyrian words side by side with their later equivalents.

In 1901 the learned Dominican Father Scheil published in M. Maspéro's *Recueil de Travaux* a cuneiform inscription on a marble slab from Mosul, concerning the building of a palace in Babylon. Although it seems to be agreed that the inscription in question was engraved by order of one of the Achaemenid kings, Father Scheil had some doubt as to its authenticity, and finally decided that the name of the king in question was Cyrus. The veteran Assyriologist M. Jules Oppert thought that he saw in this, on the contrary, the name Çukudaniya, or Sogdianus, whom Ctesias mentions as a son of Artaxerxes Longimanus, and who assassinated his brother Xerxes II., and reigned after him for about seven months in 424 B.C. To this Father Scheil has replied in the current number of the *Recueil*, by publishing a facsimile of the text, and giving his reasons for maintaining his original reading. M. Oppert has now returned to the charge in the *Comptes Rendus* of the Académie des Inscriptions, wherein he belabours the Dominican's method of work, and supports his own reading with much display of learning and some temper. The impartial reader will probably agree that of the two he is the more likely to be right; but it is curious to note that he is convinced of the ultimate genuineness of the inscription, which he pronounces to be a modern forgery in its present shape, but the true copy of a real inscription, probably on a brick. We get some idea of the difficulties besetting the path of the hunter after antiquities in the East when we hear that such tricks are about.

A very odd document has been published by Dr. Poertner, of Strasburg, under the title of 'Mandäische Diwan.' It is, in fact, a roll of paper more than twenty feet long, on which are traced, without any striving after artistic merit, figures of angels, demons, and monsters. Dr. Euting, who edits it, thinks it a representation of the other world, in which M. Clément Huart seems to agree with him. It was brought to the Vatican from Mesopotamia in 1622 by a Carmelite monk, who had been sent as a missionary to the Nestorians of Bussora by the Propaganda. Although its existence has long been known, Dr. Euting was not able to get a sight of it until the Congress of Orientalists held their meeting in Rome some six years ago. That these pictorial representations of Hades are to be ultimately traced back to the Egyptian conquest of Syria, and to memories of the 'Book of the Dead,' will hardly be disputed nowadays; but the exact part that they played in the rituals of the Gnostics and their successors, through whom they doubtless got to the Nestorians, has not yet been traced. It should not be forgotten that they were not unknown in Greece, where the famous painting of Polygnotus may have had some mystic meaning for Orphics or others.

M. Raymond Weil has communicated to the Académie des Inscriptions another inscription of Seneferu discovered at Sinai, this time by Herr Borchardt. Like its predecessors it comes from the Wady Magharah, although not from

among the inscriptions of the Memphite dynasties, but from a spot close, according to M. Weill, to the rock-carvings of Mersekh or Semerkhet, whom Prof. Petrie would assign to the First, and of Zeser, whom he makes one of his famous O dynasty. Like Semerkhet's well-known Sinai tablet, it shows, in one scene, the king striking a kneeling Asiatic with a club, and in the other two figures of the monarch *passant*, and wearing in the one case the white, and in the other the red crown. Only the hawk-name Neb-maat (Lord of Truth) of Sneferu is given, which bears out the contention of most Egyptologists that this was the correct usage in Thinite times, from which the monument was probably copied from a kind of Wardour Street motive. As for dating, if it indicates anything at all, it is that both Semerkhet and Zeser were a good deal nearer to the time of Sneferu than some would be willing to allow.

This is the time of year when M. Maspero apparently works off his arrears of Egyptological books, and the *Revue Critique* has lately been full of notices from his able pen. He is most courteous to Dr. Sethe, Dr. Erman, and the rest of the Berlin school, even Dr. Steindorff's new edition of the 'Koptische Grammatik' failing to stir his wrath, though it does call forth a refutation. To the late Dr. Piehl, in a notice that appeared only a few days before the announcement of the Swedish professor's regretted death, he is more sympathetic, but he administers to him a rebuke on the "vivacity" with which the last named generally treated his opponents, and quotes with approval a remark of De Rouge's that one should always criticize in such a way that the reviewed can, if he choose, remain the friend of the reviewer. Coming from such a source, the reprimand is almost an official one; but in the very next number, although reproaching Prof. Petrie for speaking of M. Amélineau's doings at Abydos "d'une rudesse parfois inutile," M. Maspero himself says that "l'homme [i.e., M. Amélineau] s'est montré souvent maladroit et suspect." Can the Director of the Service des Antiquités wish to emphasize the fact that his compatriot is not his friend?

Dr. Wallis Budge is about to publish in popular form translations of the 'Book of the Gates,' the 'Book of Breathing,' the 'Book of Am Duat,' and other of the smaller Egyptian "grave" books, most of the papyri used coming from the British Museum. Mr. H. R. Hall has already left for Deir-el-Bahari, where Mr. Ayrton, formerly a pupil of Prof. Petrie's, will, with him, assist Dr. Naville in the excavations.

Those who have followed Dr. Arthur Evans in his very valuable explorations in Crete will remember the predominant part occupied in the palace of Minos and elsewhere by the double axe, which Dr. Evans considers the symbol of the Cretan Zeus. Although this pelekys or labrys appears upon coins of the island of Tenedos, no evidence has yet been produced that it was an object of worship, with the single exception of a monument of doubtful provenance published by De Longpérier, in which a priest in a flounced dress is shown sacrificing to an axe upright on an altar. M. de Mély, however, draws attention to the fact that in the 'Livre des Cyranides' which he has lately published there is to be found a hymn which throws a new light on the subject. It is contained in what seems to be an ancient Chaldean ritual translated into Coptic, and includes an address to the vine by a priest who speaks of "holy books" and "all which is concealed in the mysteries of the knife and of the axe." That the legend of Zagreus was imported into the worship of Dionysus, god of the vine, from Crete, was proved long ago by Alfred Maury; and as the object of the mysteries, both Orphic and Eleusinian, was apparently to confuse Dionysus with Zeus, the rest would be easy did we know

definitely what the mysteries of the knife and the axe really were. Can it be the story of the slain John Barleycorn or Hiawatha over again?

CHARLES W. FURSE, A.R.A.

It is with very sincere regret that we record the death of Charles Wellington Furse, A.R.A. His loss will be felt keenly by his many friends and by artists of all shades of opinion, while for his widow, who loses her husband in the most pathetic circumstances, the deepest sympathy will be felt. Mr. Furse was only thirty-six, and had before him the prospect of a brilliant career as a portrait painter. Of late years he had followed closely in Mr. Sargent's footsteps, and his success seemed likely to be only less than that of his model. He first learnt his art at the Slade School, under Prof. Legros, and subsequently, we believe, studied in Paris. His early election to the Associateship of the Academy was a recognition of his undoubted powers, awarded in spite of the fact that he always showed the keenest sympathy with new ideas in art. His enthusiasm and energy were indeed remarkable, and his vigorous but genial dogmatism on matters of art made him a delightful companion. His vitality was infectious, and his unstinted praise of the work of fellow-artists, even of some who had not achieved anything like his success, was one of many signs of his generous and warm-hearted temperament.

Mr. Furse made a name for himself many years ago when he exhibited at the New English Art Club his portrait of Sir Richard Henn Collins. It was a reserved and dignified work based on eighteenth-century traditions of English portraiture, and remains one of his most distinguished pictures. He followed this up with a full-size equestrian portrait of a Master of Foxhounds, which showed his capacity for managing the most difficult material on a large scale. A year or two later he exhibited the beautiful small picture of Lord Roberts, which was in many ways his most accomplished work.

Of late years he had been seen frequently at the Academy, perhaps the most notable picture being his 'Return from the Ride' of the summer before last. One of the most admired pictures of this year's exhibition was his 'Diana of the Uplands.' His work showed that, together with considerable specific talent, he had the necessary energy and determination and the physical power which fitted him to carry through great undertakings.

Fine-Art Gossip.

At the Goupil Gallery yesterday was the press view of a collection of drawings in pencil by Mr. John Fulleylove, and of paintings and drawings by modern artists. In November an exhibition of paintings and drawings by Mr. Clausen is promised at the same place.

YESTERDAY also Mr. van Wisselingh opened to the press at the Dutch Gallery an exhibition of portraits, drawings, and etchings by Mr. Strang, and the Fine-Art Society opened to private view a complete collection of etchings by Mr. Axel Haig, and of 120 of his architectural studies in various countries.

At the Baillie Gallery to-day an exhibition opens of pictures and sketches by Mr. W. W. Manning, Mr. J. H. Lobeley, and Miss D. H. Grover.

MESSERS. DICKINSON, of New Bond Street, have open a show of sculpture by Mr. Gilbert Bayes, and water-colour drawings by Mr. Alfred Rawlings.

MESSERS. SHEPHERD have now on view their winter exhibition, which consists of works by Early British Masters and Modern Painters.

Mr. Gutekunst has a similar exhibition of Dutch and Flemish Masters of the Seventeenth Century.

At Leighton House a loan collection of the late Mr. Hugh Carter's works will be on view next week till November 15th, Sundays excepted.

THE Exhibition of the Royal Society of British Artists in Suffolk Street is now open.

MR. A. E. BONNER opens next Monday at 18, Holland Street, Kensington, an Exhibition of Hand-Weaving by Miss C. Brown, Miss E. Chapman, Miss E. J. Collingwood, and Miss F. Doe.

MESSERS. HENRY GRAVES & Co. hold a private view on the same day of selected pictures by well-known modern artists of Scotland.

At the Gallery of the Alpine Club paintings and enamels by Ida and Ethel Kirkpatrick are open to private view next Saturday.

At the Dowdeswell Galleries next Thursday water-colours of Old English Gardens, by Miss Beatrice Parsons, will be on private view.

THE *Burlington Magazine* for November includes notices of current exhibitions, and an editorial article on 'Art as a National Asset'; Mr. Herbert Cook writes on 'Two Early Giorgiones'; 'A Newly Discovered Titian' is discussed by M. Léonce Amdury, and Titian's 'Ariosto' by Mr. Roger Fry. Mr. Cecil Smith writes on 'The New Bronze Relief in the British Museum,' and Mr. Lionel Cust on 'Two German Portraits in the Royal Collections.' Other articles deal with 'Modern Pictures worth Collecting,' 'The Blackborne Lace Collection,' 'Oriental Carpets,' and 'The Sixteenth Century at the Exhibition of French Primitives.'

THE death is announced, at Dundee, of Mr. J. F. White, LL.D., a well-known art connoisseur. He was the joint author, with Mr. Alexander Gibson, of the 'Life of George Paul Chalmers, R.S.A.,' and he wrote the 'Encyclopædia Britannica' articles on Rembrandt and Velasquez. He was the owner of a fine collection of modern paintings, chiefly of the British, Dutch, and Spanish schools, and he took special pleasure in placing his treasures at the disposal of art students.

THE *Connoisseur* for this month publishes a very interesting abstract of art sales during the season which closed in July last. The highest total for a collection was 66,000*l.*, secured by the pictures of Mr. Orrock. The 'Duchess of Gloucester,' by Gainsborough, fetched the highest price ever paid for a picture at Messrs. Christie's rooms, and the highest price of the year, 12,100 guineas. 'Walton Bridges,' by Turner, was sold for 7,000 *gs.*, and Morland, a set of six, 'Story of Lætia,' 5,600 *gs.* Other Gainsboroughs fetched 3,300, 2,900, 2,800, 2,500, 2,300, and 2,000 *gs.* respectively. Various Romneys were sold for 4,100, 3,300, 3,150, and 2,000 *gs.*, while pictures by Reynolds secured 4,000, 3,100, 2,100, and 2,000 *gs.* Only one foreigner appears high up in the list of prices, Watteau, whose 'Guitar Player Surprised' brought 2,400 *gs.* The highest sum this year paid for a work by a living painter was 1,050 *gs.* for Mr. Peter Graham's picture 'The Fowler's Crag.' In the list of engravings, three by Ward, Hoppner's 'The Frankland Sisters,' Turner's 'Liber Studiorum,' and Wheatley's 'London Cries' (a set of thirteen), head the list with 693*l.*, 540*l.*, and 472*l.* respectively.

MR. QUARITCH will publish during the present month a study in early Renaissance majolica by Mr. Henry Wallis, dealing with the well-known vase-form termed the Albarello. The volume will contain 117 illustrations.

THE monument to the memory of Gavarni, the work of MM. Denys Puech and Henri Guillaume, is at length finished, after being in hand for nearly two years. It will be publicly

inaugurated in the Place Saint Georges, Paris, at the end of next month. M. Maurice Neumont, the General Secretary of the Comité Gavarni, is making the final arrangements for the function. The special autumn number of the *Studio*, which is to be devoted to Daumier and Gavarni, will be timely.

THE death is announced of M. Vincent Jean Baptiste Cheviillard, the well-known French artist, at the age of sixty-three years. M. Cheviillard was born in Italy, of French parents, and studied under Cabanel, Tirinelli, and Picot. For many years his "scènes agréables malicieuses" were a feature of the Salon. He was a member of the Société des Artistes Français. To this year's Salon he contributed two pictures, 'Une Conscience Tranquille' and 'Du Sévère au Plaisant.'—The death is also announced of the Hungarian artist Charles Lotz, at Budapest, at the age of seventy-two years. His special forte was fresco painting, and many of the public buildings in the capital of his country are decorated by him with episodes from the history of the Magyars.

MUSIC

ITALIAN OPERA AT COVENT GARDEN.

In May, 1894, the season opened at Covent Garden with 'Manon Lescaut,' by Signor Puccini, a composer then unknown in this country. He studied at the Milan Conservatorio under Bazzini and Ponchielli, and in 1884 a short opera of his, 'Le Villi,' was produced at the Dal Verme, when one writer described it as "un piccolo e prezioso capolavoro—da cimo a fondo," and this was followed some years later by 'Edgar.' Puccini, however, first made a name with 'Manon Lescaut,' produced at Turin, November, 1893, and from the statement above it will be seen that it was not long in making its way to London. It is curious to note that at the same season which witnessed the *début* of Puccini, who since by his 'La Tosca' has become one of the most prominent of the young Italian composers, 'Falstaff' was given, the last opera written by Verdi.

More than ten years have passed since that 'Manon Lescaut' production, and Puccini was present on Monday night at Covent Garden when the season of Italian opera by the San Carlo company, under the direction of Mr. Henry Russell, commenced. There was a crowded house, and the work and the composer were received with acclamation. This successful beginning of an enterprise which will be followed with considerable interest is hopeful. It is another step towards permanent opera in London. We had the Moody-Manners in the spring at Drury Lane, the usual season at Covent Garden, and now this Naples company has come to take up its abode here for six weeks; and, as already announced, one or two novelties have been promised.

'Manon Lescaut' is an interesting work. It begins somewhat tamely, but improves as it goes on, and the best comes last. The style of the music is thoroughly Italian, but, as with Verdi in his later manner, the influence of Wagner is perceptible, if only indirectly—i.e., in keeping the dramatic situation ever in view, and in employing representative themes, though with judicious restraint. The love music, to those who are steeped in Wagner, certainly appears somewhat superficial, while the tendency to express intensity of passion by sustained high notes is at times irritating; but much of it has charm, and the orchestration is pleasing. The scene at Havre harbour is striking, while in the brief fourth act, ending with the death of Manon, the composer shows dramatic power of a high order.

Signora Giachetti impersonated Manon, and Signor Caruso Des Grieux. The former has a

sympathetic voice; as actress she appeared to best advantage in the tragic scenes at the close. Signor Caruso was very fine, not only as singer, but as actor; he seemed to be Des Grieux in person. Signor Angelini Fornari, the Lescaut, has a fine voice. The performance generally was most satisfactory. Chorus and orchestra were good. Signor Campanini proved an excellent conductor.

On Wednesday evening came the composer's later opera 'La Tosca.' We wrote about it when it was produced at Covent Garden in 1900. In the exciting second act it still seems to us that there is more sound than actual strength in the music; the latter is never inappropriate, for the composer has genuine dramatic instinct, but it seems to interfere with rather than intensify the action on the stage. The church scene and the closing one on the parapet of the Castle of St. Angelo are, to our thinking, the finest portions of the work. As to the performance, it deserves high praise. Signora Giachetti, as Tosca, entered thoroughly into the spirit of the part; her conception of the unfortunate heroine appeared, indeed, more feminine, more spontaneous, than that of Ternina, the Tosca of 1900. Signor Anselmi, as Mario Cavaradossi, distinguished himself, both as singer and actor, while Signor Sammarco, as the villain Scarpia, gave a forcible rendering of a difficult part. All, indeed, worked together for the general good. Two encores were accepted, and at critical moments of the drama—one by Signora Giachetti in Act II., the other by Signor Anselmi in the last act, just before he expects to be shot. In Italy such interruption is common, and the encores on Wednesday were no doubt brought about by enthusiastic Italians. There are three parties to an encore: the public, which in this case was eager for it; the artist, who is tempted to yield; and the conductor, who has the power to refuse. Signor Campanini might, in the interest of dramatic art, set his face against such things, as Dr. Richter has done. The Italian conductor is no ordinary time-beater, and must know that in a music-drama such things ought not to be.

Between the two Puccini operas on Monday and Wednesday came Verdi's 'Aida,' the master's ripest work. In it we have genius strengthened by long experience, and by the precepts and practice of his illustrious contemporary Wagner. The performance was very good. Madame Buoinsegna in the title rôle created a most favourable impression, while Madame de Cisneros as Amneris displayed a fine contralto voice and an imposing presence. Signor Vignas, the Radames, sang with great intensity.

Musical Gossip.

MR. MARK HAMBURG gave his only recital this season at Queen's Hall on Saturday afternoon. The high intellectual and technical gifts of this pianist have long been recognized. Is it the natural exuberance of youth or a habit acquired through constantly appearing before the public that causes him to indulge in displays of virtuosity, as he did in Beethoven's 'Waldstein' Sonata, and still more so in some Chopin Études, thereby robbing the music of some of its dignity and poetry? If youth is the reason, time will work wonders; anyhow, it is a habit which ought to be checked. Surely Mr. Hamburg aims at becoming an artist of the highest rank. He deserves praise for including two short but refined pieces, 'Esquisses en forme de Valse' and 'Étude Mignonne,' by the British composers Mr. Arthur Hervey and Mr. Percy Pitt.

THE Mozart Society began its series of concerts at the Portman Rooms on Saturday with an historical pianoforte recital showing the development of dance music from the sixteenth century down to the present day, a scheme both interesting and profitable. Mr. J. H.

Bonawitz, founder of the society, was the pianist.

HERR HUBERMAN, who made his *début* in London as a prodigy some years ago, gave a first recital at St. James's Hall on Wednesday. He is now an accomplished artist; his tone is most sympathetic, and his technique excellent. One of his strings broke in the middle of the finale of the 'Kreutzer' Sonata, and altogether he seemed by no means at his ease. We hope to hear him again at his second recital.

MORE than ordinary interest attaches to a series of Chamber Concerts which will be given at Broadwood's by Mrs. W. A. Shaw on October 26th, November 9th and 23rd next. Several of the items, although known to chamber music lovers as of exceptional beauty, are hardly ever heard in public. Why this should be the case with Schubert's trout Quintet must remain a mystery, for it is as bright and cloudless as the B flat Trio, and more spiritual and tender. Another item—the Fibich Pianoforte Quartet—is even a greater rarity to the public. So far as we know it has only been performed publicly in England once—viz., at Manchester by Sir C. Hallé. The Westrop Quartet is better known, but equally with the items just named it suffers from undeserved neglect at the hands of performers. Westrop is one of the few English composers who have earned a genuine and legitimate reputation outside England. It is odd that the 'Dictionary of National Biography' contains no notice of this self-taught and truly gifted composer. Among the other items in the programmes may be mentioned Brahms's Horn Trio, Mozart's Clarinet Trio, a Romance by Henry Gibson, and songs by Elvira Gambogi. Mrs. Shaw, who is an associate both of the Royal Academy and of the Philharmonic Society, will be assisted throughout by the well-known violinist and conductor Mr. Edward O'Brien. The vocalists will be Miss Sandra de Mohl, Miss Amelia Holding, and Miss Helen Stranger.

FOR the forty-ninth annual series of Crystal Palace Saturday Concerts several artists of distinction have been engaged. Florizel von Reuter, the talented boy violinist, gave the first recital of the season on the 8th inst., when he again drew attention to the bold qualities of his technique. No complaint as regards faulty intonation could be urged against the youthful artist, who gave an intelligent and animated rendering of the chosen works, of which the most exacting were Saint-Saëns's Concerto in E minor, Corelli's 'La Folia,' and Ernest's Concerto in F sharp minor. A thoughtful new pianoforte piece by Mr. Cyril Scott, entitled 'Solitude,' was introduced by Miss Evelyn Stuart.—Last Saturday Miss Muriel Foster provided an agreeable list of songs, including Schubert's 'Litanei' and 'Die Allmacht,' and Schumann's 'Lotosblume' and 'Widmung.' Using her beautiful voice with great skill, she met in an unfailingly resourceful manner the demands for varied expression. She also presented songs by Leroux (the delicately tinted 'Le Nil'), Sir Hubert Parry, Mr. Amherst Webber, Mrs. Beach, and other composers. Miss Foster was assisted by Miss Polyzena Fletcher, a pianist of considerable attainments.

THE thirty-first annual festival of the London Church Choir Association will be held at St. Paul's Cathedral on Thursday, November 17th, under the direction of Dr. H. Walford Davies. The anthem will be Wesley's masterpiece 'The Wilderness.'

THE thirty-ninth series of Messrs. Boosey & Co.'s London Ballad Concerts will be given at Queen's Hall, the first taking place on Friday, October 28th.

THE interesting library of William Gardiner was sold by auction at Leicester on Wednesday. Gardiner—born in that city in 1770, died in 1853—was the author of 'The Music of Nature' (1832) and 'Music and Friends' (1838). He

travelled much on the Continent, and became acquainted with many distinguished musicians. He published some songs under the nom de guerre "W. G. Leicester." He made Haydn a present of a pair of worsted stockings into which were woven the notes of 'God preserve the Emperor.' He also wrote to Beethoven offering him 100 guineas for an overture, but received no reply; the letter is supposed to have miscarried. Gardiner was in Leicester when the Elector's chaplain, Abbé Dobbeler, and Mrs. Bowater arrived from Bonn after the war had broken out with France, bringing with them, amongst other things, a Beethoven trio. This was performed, as mentioned by Thayer, at Leicester, and was most probably the first music by that composer ever heard in this country.

SEÑOR ARBOS has been appointed conductor of the Madrid Philharmonic Society.

THE *Rivista Musicale Italiana* recently published an article concerning Joseph Weigl, composer of the once popular 'Schweizerfamilie.' When an opera of his was produced in 1794, Haydn, his godfather and teacher, wrote to him a letter, in which he says:—

"It is long since I have paid more attention to music than I did yesterday while listening to your 'Prinzessin von Amali'; the thoughts are clearly expressed, it is full of feeling—in short a masterpiece.....Continue, my dear godson, to preserve the same purity of style, so that you may be in a position worthily to show foreigners what a German can do, and what he knows."

This is high praise from one who at that time was the greatest of living composers. The letter, by the way, was written on January 11th, 1794, exactly a fortnight before the veteran master started on his second journey to London.

M. JULIEN TIERSOT in *Le Ménestrel* of October 16th, in referring to Berlioz's 'Lélio, ou le Retour à la vie,' mentions the little-known fact that this curious *mélodrame*, as Berlioz called it, or mixture, as it might be termed, was performed with costumes and stage scenery at Weimar, February 21st, 1855. With respect to this work M. Tiersot remarks that "Berlioz tenta encore l'exécution de 'Lélio' à Londres." Of this we cannot find any record. Does this sentence perchance simply mean that he tried to get it performed?

PERFORMANCES NEXT WEEK.

| | |
|--------|--|
| SUN. | Sunday Society Concert, 3.30, Queen's Hall. |
| — | Sunday League, 7, Queen's Hall. |
| MON. | Madame Belle Cole's Concert, 8, Bechstein Hall. |
| — | London Choral Society, 8, Queen's Hall. |
| TUES. | Italian Opera, 8, Covent Garden. |
| — | Miss Grace Sunderland and Mr. P. Thistleton's Old Music Concert, 4, Broadwood's. |
| — | Italian Opera, 8, Covent Garden. |
| WED. | Miss Borowski's Pianoforte Recital, 3, Bechstein Hall. |
| — | Mr. and Mrs. Shaw's Concert, 3.15, Broadwood's. |
| — | Italian Opera, 8, Covent Garden. |
| — | Miss Anna Fryd's Pianoforte Recital, 8, St. James's Hall. |
| — | Wesley's Quartet, 8.30, Bechstein Hall. |
| THURS. | Miss Irene Scharrer's Pianoforte Recital, 3, Bechstein Hall. |
| — | London Symphony Concert, 8, Queen's Hall. |
| — | Italian Opera, 8, Covent Garden. |
| — | Miss Dorothy Wiley's Vocal Recital, 8.30, Bechstein Hall. |
| FRI. | Italian Opera, 2.30 and 8, Covent Garden. |
| SAT. | Symphony Concert, 8, Queen's Hall. |
| — | Mozart Society, 5, Portman Rooms. |
| — | Concert, 3.30, Crystal Palace. |

DRAMA

THE WEEK.

SAVOY.—'Forget-Me-Not,' in Three Acts. By Herman Merivale and F. C. Groves.—'Cavalleria Rusticana,' from the Novel of G. Verga (sic: Giovanni Verga).

AVENUE.—'The Master of King's Gift,' a Romantic Drama in Four Acts. By Mrs. Tom Kelly.

COURT.—The 'Hippolytus' of Euripides, translated by Gilbert Murray.

ST. JAMES'S.—'The Decree Nisi.' By Joshua Bates.

BESIDES being compulsory, the change that has been made by Mrs. Brown Potter in the Savoy bill is advantageous. The lady's expository gifts are not remarkable. Such as they are, they are more apparent when there is something of the nature of character and action in the pieces in which she is seen, and the lovely costumes she is accus-

tomed to wear with much grace and distinction are no less effective when freed from the responsibility of serving didactic or ethical purpose. Her performances on Saturday night accordingly of Stéphanie de Mohrivart in 'Forget-Me-Not' and Santuzza in 'Cavalleria Rusticana,' though they fail to satisfy, raise the estimate of her powers. It is possibly due to the limitations imposed by the characters themselves that the actress's success is what it is. Stéphanie is a Frenchwoman speaking among English folk a language of which she has an imperfect command. She might compete for the position not of the worst woman in London, to variations of whom an East-End public is constantly being introduced, but the worst woman in Europe, and she has, in order to carry out successfully her game, to pretend to be worse than she is. Artifice and affectation are indispensable portions of her stock-in-trade. While accordingly her powers of fascination are self-evident, her methods of speech and her general carriage of her person may be accepted as among her means of seduction. At any rate Mrs. Potter's performance of the Marquise de Mohrivart has intensity, which her previous impersonations lacked, and wins from the audience favourable recognition. In the duel with Sir Horace Welby and in her subjugation of Alice Verney she shows powers which, though artificial and ill-regulated, are of genuine service. Sir Horace himself is played in masterly fashion by Mr. Frederick Kerr. So far as regards the serious interest of the play, 'Forget-Me-Not' may be regarded as holding its own. It is otherwise with the comic scenes. Characters such as Prince Malleotti and Miss Foley, if there was ever any place for them on the stage or in real life, have lost it. A stage Italian such as the Prince should be relegated to the limbo to which the stage Irishman, the stage Yorkshireman, and the stage Frenchman have long been consigned. Miss Foley meanwhile caricatures nothing which now can be said to exist, and belongs to a period when the illustrators of Dickens conveyed to the general public a distorted idea of the creations of that master.

Santuzza has had the singular fortune of being "created," so far as the French lyric stage is concerned, by Madame Calvé, and on the English dramatic stage by Signora Duse. That Mrs. Brown Potter equals in any respect except personal beauty either of these artists may not be said. Her Santuzza has to be judged by a different standard. It is in the main a creditable performance, with some strength and passion. The scene in which she tells Alfio of his wife's treachery took a firm hold upon the public, and the farewell to her victim was not destitute of pathos. The effect of the later performances of Mrs. Brown Potter is to show that when she learns to be natural and to master the mannerism by which she is beset she may yet be of use to our stage. "Beauty, though injurious, hath strange power," says the chorus in 'Samson Agonistes.' This gift Mrs. Potter possesses in a remarkable degree. That it is supplemented with other endowments we are permitted after her latest performances to hope.

The new drama of Mrs. Tom Kelly, produced on Monday at the Avenue Theatre, is vastly better than the inept synopsis

issued before its appearance. It is both crude and conventional, and is an obvious product of inexperience. It has, however, a distinct flavour of romance, and has one or two theatrical situations. A certain measure of cleverness is displayed in the dialogue, which, without employing affected phrases, has a certain archaic appropriateness. The speeches put into the mouth of Charles II. are much better suited to that light-hearted monarch than those assigned to him in pieces in which he has recently appeared. In short, the whole is creditable, if not specially stimulating work. It is satisfactorily rendered also, the performances of Mr. Edward O'Neill as the King, of Mr. Frank Cooper as Lord de Bellingham, of Mr. Conway Tearle as the hero, Miss Lilla Barton as the heroine, and Miss Lillah McCarthy as the châtelaine of Kingsgift, being effective and praiseworthy. Before the close the performance elicited distinct marks of approval from an audience the mood of which at the outset was skittish and almost unfriendly. If this is, as we suppose, a first effort, it has promise.

Except for the introduction into the cast of Miss Rosina Filippi, who is a fine representative of the Nurse, the performance at the Court of Dr. Murray's rendering of 'Hippolytus' is not to be distinguished from that given for a single occasion at the Lyric during the past summer. The praise we bestowed upon the previous representation is again merited, and the whole constitutes a scholarly and delightful entertainment. Its effect upon a portion of the audience was striking, and there were those who, as at some of the triumphs of Edmund Kean, had to be borne from the house. It is to be hoped that the success of the entertainment will lead to further incursions into Greek tragedy. Renderings so capable and so inspired as that of Prof. Murray are not, however, easily or frequently obtainable.

A clever but solemn one-act play, given at the St. James's under the title of 'The Decree Nisi,' is superior to the average of pieces of its class. Its action, occupying half an hour, shows the reception by a woman wrongly divorced of the co-respondent and of her late husband, both arriving with a purpose of looking after her future. The offers of both are declined, and the woman departs alone upon a journey, the end of which none can tell. Miss Madge McIntosh, Mr. Charles Fulton, and Mr. Leslie Faber give the piece a capable interpretation. It is written tactfully and well, and impresses the public strongly if painfully.

SHAKESPEARE FIRST FOLIO FACSIMILE.

139, Canning Street, Liverpool, October 10th, 1904.

It is but a trifling discovery, yet it may interest Shakespearean bibliographers to know that one of the blocks alluded to by Mr. Sidney Lee as follows came to light to-day:—

"There are two ornaments which cannot be matched in Jaggard's books or indeed elsewhere..... the other is the tailpiece on the page containing the actors' names before 'Henry V.' This is a greatly worn block, must have been frequently employed before..... and was doubtless soon afterwards destroyed as worthless."

It formed the headpiece of the 'Epistle Dedicatory' in the first three editions of

Thomas Wilson's 'Christian Dictionary,' Wm. Jaggard, 1622, 4to.

Hitherto I have been unable to trace the block, my copy of Wilson being imperfect, but to-day another and perfect copy of this, the first English attempt at a dictionary of the Bible, came into my possession.

WILLIAM JAGGARD.

Dramatic Gossip.

MESSRS. SMITH, ELDER & Co. will publish shortly a work by Prof. Lewis Campbell, entitled 'Tragic Drama in Æschylus, Sophocles, and Shakspeare.' The book deals with some essential points of correspondence between the great masterpieces of Athens and of Elizabethan England.

'THE SIN OF DAVID,' Mr. Stephen Phillips's new drama, will be published next week by Messrs. Macmillan. Although the play is not Biblical, it follows closely the action of its Old Testament prototype. The scenes are laid at the time of the English Civil War among a section of the Parliamentary army operating in the eastern part of the country. Col. Mardyke, a stern old Puritan, is married to a young wife, Miriam, who finds her David in Sir Hubert Lisle, commander of the Parliamentary forces in the fenland.

THE Royalty Theatre will open on November 7th with a series of revivals of the old dramatists, under the auspices of the Mermaid Society. By general desire the first play will be Congreve's 'Way of the World,' which was given by the Society at the Court Theatre in May. This will be performed for the whole of the week beginning November 7th, and on Wednesday and Saturday afternoons. Most of the original cast have consented to resume their parts for this week, including Mrs. Theodore Wright, Mr. Nigel Playfair, and Miss Ethel Irving. On Monday, November 14th, and every evening during the week, with Wednesday and Saturday matinées, will be given Beaumont and Fletcher's 'Knight of the Burning Pestle.' This will be followed for the week beginning November 21st with Ford's tragedy 'The Broken Heart'; on Monday, November 28th, with Vanbrugh's comedy 'The Confederacy'; on Monday, December 6th, with Beaumont and Fletcher's 'The Maid's Tragedy'; and on Monday, December 12th, with Dekker's masterpiece, which is to be given under the title of 'Bellafront.' Seats will be available to the public at ordinary prices.

'AGATHA,' by Mrs. Humphry Ward and Mr. L. N. Parker, which, with Miss Eleanor Robson as the heroine, has been given successfully in the United States, has been secured by Mr. Tree, who will produce it with Miss Tree as Agatha.

ACCORDING to present arrangements the next Shakspeare production at His Majesty's will be 'As You Like It,' with Miss Tree presumably as Rosalind. Rosalind's assertion that "I am more than common tall" will be better justified than it ordinarily is.

THE part of Prospero in 'The Tempest' is now played at His Majesty's by Mr. Lyn Harding.

'THE MONKEY'S PAW,' by Messrs. W. W. Jacobs and Louis N. Parker, has been translated into French and produced at the Théâtre Antoine, with M. Antoine as White, the old man whose son is killed by the paw.

THE cast of Mr. George Bernard Shaw's 'John Bull's Other Island,' as it will be given at the Court on November 1st, has been announced. It sheds, however, no light upon the nature of the piece, except that if nothing else proved the island to be Hibernia, the

Larries, Tims, Patsies, Corneys, Barnies, Judies, and Noras it comprises would establish the fact.

IN addition to Marlowe's 'Doctor Faustus,' shortly to be played at the Court, the Elizabethan Stage Society promises a repetition of 'The Comedy of Errors' as given in 1895 at Gray's Inn.

NO date is announced for the production of 'John Chilcote, M.P.,' an adaptation by Mrs. Thurston of her popular novel, reviewed elsewhere in this number, but the play has been secured by Mr. George Alexander for the St. James's Theatre.

MADAME RÉJANE denies a report which has been widely circulated that she will rejoin her husband, M. Porel, at the Vaudeville.

DURING the season Madame Jane Hading and M. Le Bargy will, it is said, visit London and appear in 'Le Retour de Jérusalem,' 'Le Marquis de Priola,' and other pieces. Pleasant enough is the announcement, but we wait to hear the last word of the Censure.

'LA VIEILLESE DE DON JUAN,' a drama in verse by M. Mounet-Sully and M. Pierre Barbier, will be given in Paris, with M. Mounet-Sully as the hero. Whether the action will pass in the shades to which Don Juan goes to accept the invitation of the Commander is not yet revealed.

THE new issue of Mr. W. M. Voynich's catalogue contains a number of interesting editions of English plays of the latter part of the seventeenth and the early years of the eighteenth century. A few years ago these plays might have been purchased at an average of a few shillings each, but to-day very few can be had at less than 1l. Since plays of the Elizabethan and Jacobean periods have become in demand, those of a later period have naturally attracted the attention of the collector, with the inevitable result. The difficulty in connexion with such literature is to distinguish the first from succeeding editions, and a bibliography of them is much needed. There are two first editions of plays by John Dennis, "the critic," but we think that Dennis's first editions were invariably also the last. Perhaps the most interesting item in Mr. Voynich's list is Thos. Tomkins's 'Albumazar,' 1634 (second edition), which was a comedy presented before King James at Cambridge in 1614. Dryden, in a prologue composed by him for the revival of it at the King's House, charges Ben Jonson with having plagiarized from it in 'The Alchemist'; but the charge cannot be sustained, as "this play was neither acted nor printed until four years after" 'The Alchemist.' There is also a copy of the fourth volume of the extremely rare first American edition of Shakspeare's 'Plays and Poems,' printed (in eight volumes) by Bioren & Madan at Philadelphia in 1796. There is no copy of this edition in the British Museum.

FRANZ BITTONG, whose death in his sixty-second year is announced, was manager of the Thalia and Stadttheater in Hamburg, and the author of several plays, of which the most successful was 'Des Königs Schwert.' His book dealing with the reform of the German stage was important.

TO CORRESPONDENTS.—J. G. S.—D. A.—F. P. C.—received.

A. B.—Too late for this week.

W. F. R.—Many thanks.

No notice can be taken of anonymous communications.

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